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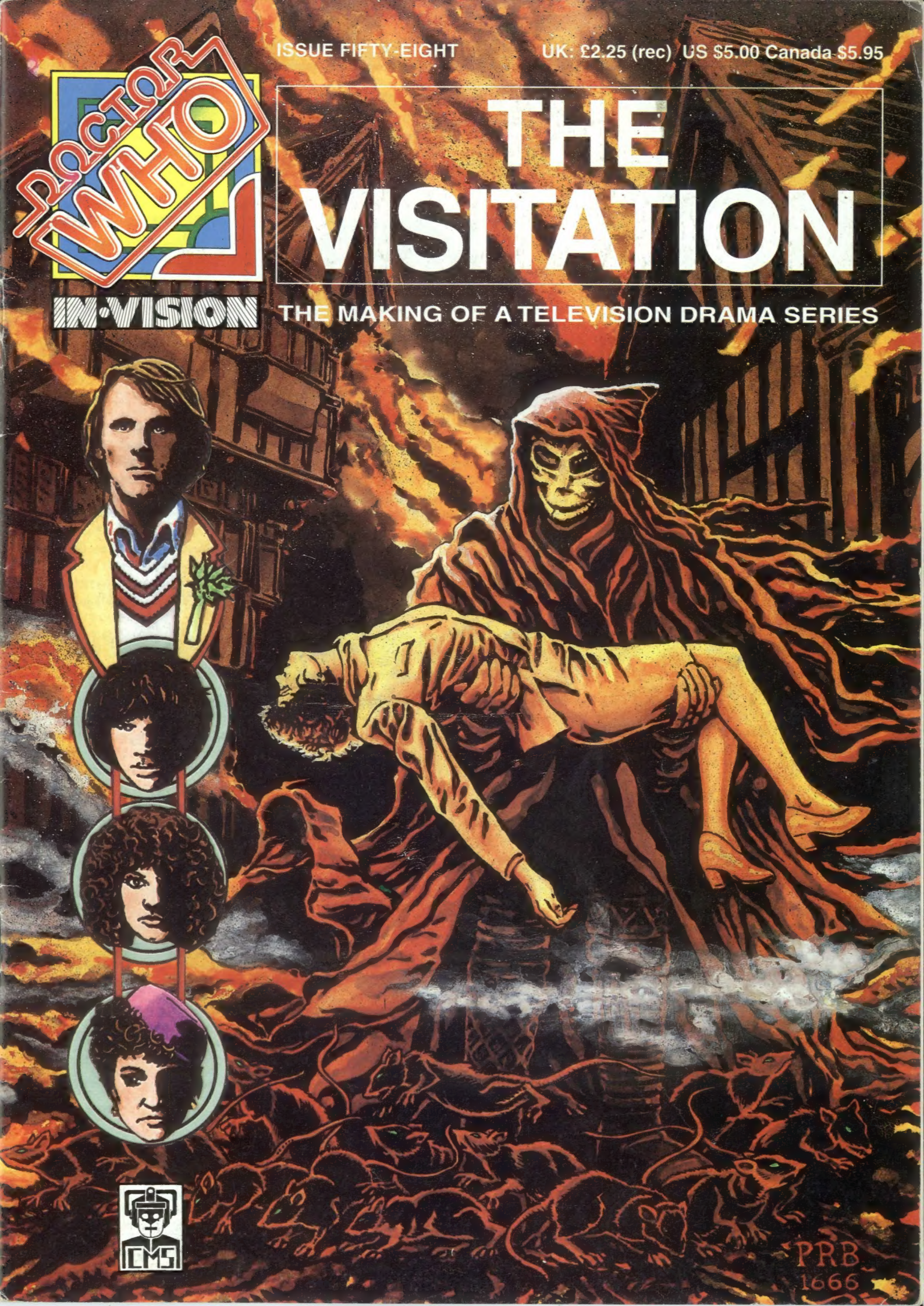
DOCTOR WHO

IN-VISION

THE VISITATION

THE MAKING OF A TELEVISION DRAMA SERIES



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ANGELS IN MACHINES

Ye respected journalist, Mr. Terry Leptil, speaks to distinguished thespian and dramatist Sir Richard Mace concerning the inspiration for his first and greatest work...

Upstream from where the Globe playhouse once stood, the Richard Mace Theatre – or the RMT – now dominates the south bank. It rears up through the river mist like a leviathan, as it glowers across at our embankment offices. The building is in the modern style: gone are the wood and thatch of the dear old Rose (thought such a fire risk since '66 that not even Lloyd's would ensure it) – replaced by the state-of-the-art stone and glass that so injuriates the town's traditionalists. Across the Thames, to the north east of the RMT, you can see the burgeoning form of the new St. Paul's – described by the late King Charles as an almighty carbuncle on the face of his sweet city. (Indeed, young Mr Pope of the DoomsDay Theatre – or DDT – author of the Guy Fawkes comedy, *The Human*

Sir Richard Mace reknownd thespian

Time Bomb, and the plague polemic, *Tomorrow, the Rat*, has lately penned a prophetic satire on the subject of the architect's impending execution at the hands of an increasingly despotic monarchy – *You Killed Christopher Wren.*) Our great capital boasts the works of an architectural and artistic avant-garde that herald a new age of liberty, peace and prosperity.

Picture the scene (I'm sure you know it well): our hero, Sir Dick Mastiff, gentleman-thief, showman and highwayman, friend to princes and no stranger to derring-do, watches from the branches of a box-tree as a hilariously rustic pack of local yokels pursue four mysterious travellers through the forest. Mastiff is – as he informs us in a comic aside – intrigued by the four strangers: a tall fair gentleman sporting a campion on his lapel and some suspicious bulges in his pockets (perhaps a king in disguise?), a vulgar, buxom wench with hints of orange in her hair (perhaps a young Nell Gwynn?), the fairy figure of a dainty girl and the comely form of a puckish youth (perhaps the other way round?). "A shape to please all tastes," our hero reflects. "Fit for a king – or a queen. (We all recall old King James.)" Cut quickly to the chase.

Opening this month in the theatre purpose-built to house Richard Mace's plays, the revival of his fantasmagorical first show, *The Way of the Worlds*, is sure to prove a box-office phenomenon. Reruns of other hits – like *The Taming of the Rat, Love's Lizards Lost* and *Tortoise Andronicus* – are sure to follow.

I met Sir Richard Mace – now, in his sixties, in a state of reclusive semi-retirement – at his bankside mansion in Southwark. He no longer bears much resemblance to the forty-year-old face which beams out of the twenty-year-old woodcut prints which still serve as his official publicity portraits. He wears his greying hair long, in the style of royalty, and is renowned for his devotion to the aristocracy – as for that to his posset. "The oldest families boast the finest cellars," is said to be a favourite maxim of his. He refers to his recent knighthood with the indulgent frequency of a man who rarely entertains the same dinner guest (or interviewer) more than once. He is a fervent Jacobite, and mocks the Dutch claim to the English throne with a disdain to rival Cromwell's disgust at Scotland's incumbency. He denounces the Netherlander William as "an Orange". "Oranges," he adds, "are fruits fit for the concubines of kings – not fit to be kings."

I'm ushered into the playwright's presence by an inscrutable manservant who goes by the name of Congreve. My interviewee sits in an unfashionably large oak chair (almost a throne), a mug of sack perched on the left armrest, an antique flintlock balanced on the left. On the wall behind him, a simple picture frame holds a quaint design of bright metallic shards – the remains, he informs me (with a wry glint in his one good eye), of an alien device of "preternatural electronic wizardry" (whatever that may mean. I recognise it as a collation of the fragments of a prop which featured famously in the premiere production of *The Way of the Worlds*: a cunning device which (had it not been for the clumsy attentions of an anxious actor) might have landed Mace in court on a charge of witchcraft. As it was, the nervous performer dropped the temperamental prop on stage one night and – amidst a great crashing fury of sound and light – the witchfinder general lost his crucial piece of evidence.

My first question to Sir Richard is the one which anyone familiar with *the Way of the Worlds* must always ask: to what extent is he, the dramatist, the model for Sir Dick – the rake who presides over the entire action of his masterpiece?

"Was Chaucer the narrator of *The Canterbury Tales*? Was Shakespeare Prospero? Was Milton God?" He regards me with the tired glare of one who is shortly to glare no more, but who hasn't yet done with glaring. His mention of Milton spurs me on to a more original enquiry.

His magnum opus only really features three true characters (or groups of characters): Sir Dick Mastiff, the Faustian Doctor (and his acolytes) and the nameless leader of the Terrible-Reptile host (and his disciples, human and demonic). I ask Sir Richard how much his work draw upon themes explored by the late John Milton's verse. If the Terrible-Reptiles represent the forces of darkness – and the young travellers the victims of diabolical temptations (Adam and Eve and Faustus) – might the reckless Sir Dick suggest the redeeming presence of the lord?

He strokes his thick, grizzled beard and in his still fruity tones delivers judgement. "It's true my devilish villain enjoys some of the sympathy and companionship – and something of the infernal fate – of Milton's Satan. There's certainly something heroic about his plans to purge the world – and something almost romantic about his fall from celestial grace. His coming is announced by a shooting star, but he's no AntiChrist. His reptilian qualities are strikingly Satanic, I'll admit that. And he does control the figures of death and pestilence like two horsemen of the apocalypse. but you've got the other relationships wrong. The highwayman's hardly divine – he's no **deus ex machina.** It's the travellers – they were the angels who appeared out of a magical machine. Sir Dick was just a mortal witness to the war between the gods. And then, of course, you're forgetting the Miller."

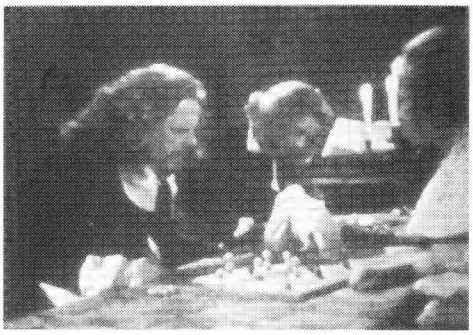
SIR DICK WAS JUST A MORTAL WITNESS TO THE WAR BETWEEN THE GODS. AND THEN, OF COURSE, YOU'RE FORGETTING THE MILLER.

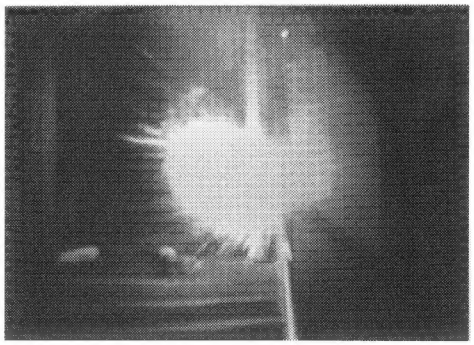
He's right – I am. Well, the Miller is, after all, eminently forgettable. He only has a couple of lines. He's not even as memorable as the Cromwellian village Headman – another one of the Demon's characterless pawns – who (despite his title) condemns our heroes to decapitation. So what's so special about the Miller?

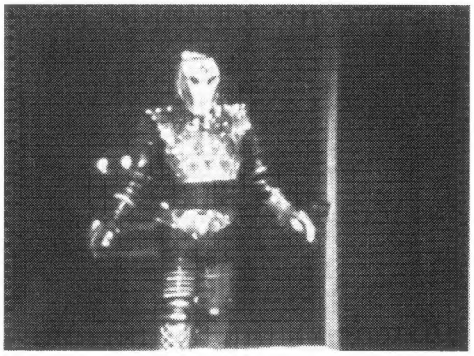
"Millers are important," Mace says. "They mill the corn for our daily bread. Subvert the Miller and you corrupt the village. Millers matter. Haven't you read you Chaucer? That's the bawdy sort out Miller was. Of course, you've got to let the audience infer that sort of thing." He grins, knowingly. "The Miller sites the text within the framework of naturalistic discourse, don't you agree? He demythologizes the narrative: he interpolates the story's historicity. And he's the only villager who owns a horse."

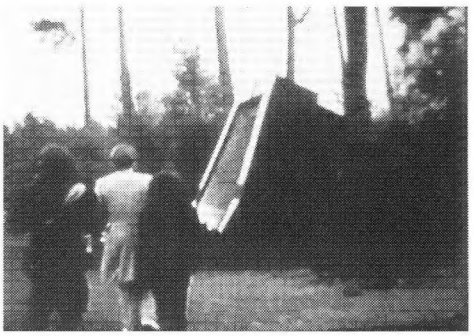
And what beast it was, when first it graced out London stage! Two men in a horse-skin costume – how the critics scorned and guffawed! Of course, subsequent productions cut the silly mule altogether. That's the way it goes in the theatre – the text may last forever, but the stagecraft quickly fades. We may be sure that in three centuries' time, the dramatic works of Richard Mace will continue to regale London's great playhouses – but without, I'm sure, any sight or sign of 'electronic wizardry", "pantomime' ponies or other such seventeenth century gimmickry.

© Marvell Comics, November 1688.









PUBLISHER'S NOTE

Compilation of these notes on the production of THE VISITATION has been made both easier and more difficult by the existence of Alan Road's book, ***Doctor Who**: The Making of a Television Series*, published 1982 by Andre Deutsch. Easier, because so much of the research spade-work has been done already. More difficult, because any account of this show's production is bound to invite comparison with Road's book which, although written with a juvenile/teen readership in mind, stands nonetheless as a behind-the-scenes **Doctor Who** reference book of the highest quality.

Since publication of that book more information about THE VISITATION has come to light. Nevertheless where, inevitably, there are passages where overlaps are impossible to avoid, this is only due to the excellence of Alan Road's text and the format his book uses in presenting that information. Like ***Doctor Who**: The Unfolding Text* it was a source of inspiration towards the development of **Doctor Who: IN•VISION** in the Eighties, and it is to Alan Road that this edition of the magazine is respectfully dedicated.

J.JEREMY BENTHAM

ORIGINS:

Ultimately one of **Doctor Who**'s longest-running Script-Editors, Eric Saward came into the series largely due to Christopher Bidmead. Possessed constantly, to use his own words, by the urge to write, Saward began by writing in his spare time while holding down various full-time jobs as an estate agent, an apprentice electrician in a theatre, an oil refinery worker in Holland and then as a publisher's proof reader. That, plus a spell working in a book shop, led to his training to become a school teacher, specialising in English.

All the while, however, his motivation was to achieve the goal of earning a living by writing. Initial success came in his early twenties when a short story of his was accepted for publication. Other commissions, even a novel, followed until, towards the end of the Seventies, and only at the second attempt, he successfully sold a full drama script to the Story Editor of the Radio 4 play series **Saturday Night Theatre**. This was *The Fall and Fall of David Moore*, an ironic thriller in the genre closest to Saward's heart.

In 1980 Christopher Bidmead began casting his nets as widely as possible in the hope of catching new writers for **Doctor Who**. One of the people to whom he spoke was that same Script-Editor from **Saturday Night Theatre**, now a Producer at the BBC Radio Drama Script Unit. He, in turn, recommended Eric Saward as a potential candidate along with a few others. Bidmead made contact with Saward in April to let him know he was in the market for script ideas to use in **Doctor Who**. Interviewed by Gary Russell for ***Doctor Who** Magazine* issue 148, Saward recounts what happened next.

"He asked if I would submit a storyline, which I did. He liked it but it sat on a shelf for a while until Christopher came back and asked for a scene breakdown, and finally a script. I went away and thought about it; I hadn't watched Doctor Who for years. My memory of it was really quite old — the Pertwee Doctor and the early Tom Bakers. I was living with someone at the time whose kids used to watch it, so I did as well."

SCRIPT:

Eric Saward's girl friend during this period was Paula Wolsey, then a university student researching the repercussions of the Great Fire of London in 1666. One fact her researches unearthed was that the Black Rat, the carrier of the Great Plague which had so decimated London's population during the preceding year, became virtually extinct following the fire; hence why the Plague never returned in its aftermath.

Intrigued by this discovery Saward composed his story idea for **Doctor Who** around the notion of alien intervention, plus the presence of the Doctor, being accountable for the Black Rat's demise. The Great Fire would provide a suitably dramatic backdrop for the adventure's conclusion.

As mentioned, Christopher Bidmead liked Saward's outline, even though its direct inference as to the cause of the Great Fire flew in the face of rules he and Douglas Adams had laid down in their ***Doctor Who** Writer's Guide* (see **IN•VISION** 45). John Nathan-Turner, however, initially vetoed the plot, feeling that its style too closely mirrored THE TALONS OF WENG-CHIANG (a story with certain similarities to the third Mace play).

Things went quiet until 23rd September 1980, around the time serious problems with workable scripts began to bedevil Christopher Bidmead. Anxious to fill his rapidly draining reservoir of useable material, Bidmead formally commissioned Saward to compose a story breakdown that would feature the Doctor, plus two juvenile companions.

The commission enabled Saward to fulfil two cherished goals; writing a story set in medieval England, and making use of one of his favourite creations, Richard Mace.

Mace, as a developing character, had featured in three of Saward's earlier dramas for radio, although not played by Michael Robbins. A great lover of the English language, Saward saw in this 'likeable rogue' the opportunity to write rich Shakespearian dialogue within the confines of 'contemporary' drama.

Saward's story breakdown was submitted to Nathan-Turner who, this time, gave it his seal of approval — arguably because the Great Fire element had been rejigged such that it now became a surprise revelation at the very end of the story. The commission to write a full set of four scripts came in October.

Although not a science-fiction buff, nor a **Doctor Who** fan as such, Saward admits he had been helped in his structuring of the storyline by watching and studying the series closely while it was on air during the autumn of 1980. That had given him an insight into the characters of the Doctor and Adric, but was of no help at all in formulating impressions of Tegan. Fortunately he was in time to hear the twin news items that Tom Baker would be leaving and Peter Davison taking on the role, plus the sudden decision to bring Nyssa aboard as a regular companion, before too much work had been done planning the script for three central leads. Not only that, the viewings also gave him a flavour of the Doctor's underlying personality, plus the functions performed by the companions.

SCRIPT-EDITING:

Christopher Bidmead's input to the script was largely strategic rather than tactical, as Saward himself recalled in a 1982 interview for ***Doctor Who** Magazine*;-

"I was asked to bear in mind that money was always a problem on **Doctor Who** and that I should limit my sets and numbers of actors accordingly, but there was never any imparting of the law to say, "No, you can't do that." It was an easy script to do and I had great fun writing it".

All this advice was taken on board and the result was a near-perfect **Doctor Who**, requiring just over a dozen new sets (many of them small), only one main guest star,

a small supporting cast, and just eight walk-ons (excluding the perceived need for a stunt duo for the fight scenes). Worked on under its original title of PLAGUE RATS it was completed and delivered to the **Doctor Who** offices in January 1981.

It was during one of their meetings to discuss the story that Bidmead mentioned to Saward his intention to quit the Script-Editor's post at the end of the year. He suggested also that Saward might like to apply to apply for the job. This he did, only to hear a few weeks later that the post had been filled by Antony Root; an appointment he believed would be permanent.

With the rehearsal scripts delivered it was Root who took on the task of liaising with the writer on the cosmetic changes that would be needed to change it from a 'generic' **Doctor Who** script to one that would fit the fifth Doctor's perceived character. Saward was also asked to "bolshie up" Tegan's character.

In the main, however, most of what had to be done to the scripts was in the area of 'tightening up', particularly in episodes two and four; injecting pace into the action where possible, reducing any overtly long dialogue-only scenes, and building up the cliff-hangers. With his prior knowledge of FOUR TO DOOMSDAY it was Antony Root who added the Doctor's line, "Not again..." as he is dragged for beheading at the end of episode two.

One specific request was that Saward should find a means of writing out the Sonic Screwdriver. Present intermittently in the series since 1968, it was not a device loved by John Nathan-Turner who felt that, like K-9, it was a too omni-purpose get-out mechanism. Its demise was written into part three, fittingly at the hands(?) of Saward's own creations, the Terileptils.

Mindful of the cost of doing fires for television — which essentially meant using film — the amount of the story set during the actual fire itself was pruned back so that it would occupy less than three minutes of air time.

As with several of the early scripts for Season 19, Saward was lumbered with the task of trying to find something for Nyssa to do, as she had not been a part of his original brief. With emphasis on the Great Fire much reduced, time became available for developing the minor sub-plot of Nyssa despatched to the TARDIS to construct her machine for destroying the android.

A name change to THE VISITATION for the serial was agreed on the grounds that PLAGUE RATS would possibly give the game away too soon that this was THE Plague of 1665/66 and therefore any hint of bakeries would undoubtedly point towards thoughts of Pudding Lane.

There were some late amendments to the script once read-throughs and rehearsals for the second recording block had shown episodes one and two to be under-running. By this time Antony Root had been pulled away from **Doctor Who** and re-assigned to **Juliet Bravo**. Much to his surprise Eric Saward found himself phoned up by John Nathan-Turner one day in March and asked if he would consider taking on the job of Script-Editor on **Doctor Who**. He accepted but believed for a while his appointment would only be for a few months until Root was free to return. But Root never did, and so virtually Saward's first job on taking up the reigns was to edit his own scripts for episodes one and two of THE VISITATION.

In all Saward penned fourteen new pages of dialogue for a re-write dated May 29th, most of it for episode one. Everything from the moment Nyssa jumps down from the window sill into the manor's main hall, only to find the Doctor already there, to her line in the back hall, "I begin to understand how she feels. I'm scared" was new. So too was all the material from Nyssa greeting Adric, Mace and Tegan in the front hall to Nyssa's line on the back stairs, "The Doctor will explain. This way".

Episode two got four extra pages, beginning with Tegan's opening line as she stands at the top of the stairs looking down into the cellar, "It's so gloomy", and spanning until the end of the travellers' first encounter with the disguised android (referred to at times as 'The Shape'), and the Doctor's line, "Just get out of here".

The lengthiest and last re-writes were all the continuity references to events in KINDA, some pages of which Saward brought to the studio during recording of the second block to they could be as up-to-date as possible.

DIRECTOR AND TEAM:

John Nathan-Turner perceived in THE VISITATION the potential for a show-case story, rich in the traditions of Hammer gore and horror. With its requirements for film and video-tape the story had a lot of parallels with one of last season's highly acclaimed serials, STATE OF DECAY. That had been directed by Peter Moffatt who always professed an affection for period drama. Thus, seeking to match the project with the right skills-base, Moffatt was the Producer's preferred choice to direct this latest 'gothic outing'.

A one-time actor, Moffatt had turned Director in the Sixties and had worked almost constantly since then; firstly for ITV, helming episodes of **Hadleigh**, **The Power Game** and **Thriller** among many others, and then, regularly for the BBC, episodes of **All Creatures Great and Small**; a show which not only brought him into contact with Peter Davison, but also with John Nathan-Turner during his days as the show's Production Unit Manager.

A brace of young newcomers formed the backbone of Moffatt's creative team, headed by Ken Starkey for whom this would be his first and only **Doctor Who**. As documented in Alan Road's book,

Starkey originally looked forward to tackling a **Doctor Who**, believing it would be a chance to exercise his imagination creating futuristic sets. Instead he found himself back on familiar BBC period drama turf resurrecting seventeenth century England.

Make-Up Designer Carolyn Perry's background was typical of many entering the BBC for this field. A background in hairdressing and then an application to join the BBC's training school where, again as documented by Alan Road, she was one of only 12 successful candidates from a starting field of more than 500. Her major break prior to **Doctor Who** had been creating a range of "glamorous looks" for **The Marti Caine Show**, for which she received many letters of admiration and questions about the products she had chosen.

Chronologically THE VISITATION would not be the first time viewers would see the name Odile Dicks-Mireaux credited as a Costume Designer for **Doctor Who**. Peter Davison's first adventure, CASTROVALVA would also bear her name, but as this story would be shot fourth in production order, THE VISITATION actually marked her debut with the series. These would, however, be her only contributions to the Time Lord's saga.

Not so Peter Wragg. For this future award-winner (for Effects work on **Red Dwarf**), THE VISITATION was his first major BBC science-fiction production as a Designer, having started working for the corporation in 1976 as an Effects Assistant specialising in the construction and operation of models. These talents he had learned and refined during the Sixties and early Seventies as part of Derek Meddings' Effects team on the Gerry Anderson series **Thunderbirds, Captain Scarlet, Joe 90,** and **UFO**.

Overseeing all the requirements for electronic effects was one of the show's seasoned veterans, Dave Jervis.

On the cast side Eric Saward had deliberately structured his storyline to favour very few central characters. Indeed apart from the family slaughtered in the very first scenes, his only main guest performers were Richard Mace and the Terileptil leader, the latter of whom would be played by an actor whose face would never be seen by the cameras.

Michael Robbins, playing Mace, had been born in Lewisham, London in November 1930. His main theatre credits included *Time and Time Again* and *A Month of Sundays*, both of which had enjoyed lengthy spells on London stages. Notable among his film appearances were *The Looking Glass War*, *Zeppelin* and *The Pink Panther Strikes Again*, where he was asked to appear in drag with a dubbed-on singing voice supplied by Julie Andrews!

Television was where Robbins truly made his mark. Shaw's

Major Barbara may have won him critical kudos, but it was for one role in a long-running sit-com that he became a household name. A compulsive chain-smoker with a rumbling, throaty voice and a lugubrious expression, Robbins was perfectly suited for the role of Arthur (frequently pronounced, "Arfur") in LWT's **On the Buses**. First broadcast in 1969 the series went on to notch up 70 episodes over a seven year run. It sold internationally, was rarely out of the top ten programme listings, and went on to spawn three feature films, the first of which was the top grossing British-made feature film of 1971.

Called in to make a brief appearance as Squire John was portly character actor John Savident; a staple of many TV comedy and drama series, but notable to s/f genre fans for his then recent

performance as the unbalanced scientist Egrorian in the ORBIT episode of **Blake's Seven**.

Two other long-standing **Doctor Who** performers were lined up to make brief appearances in the story; ex-HAVOC stunt specialists Stuart Fell and Alan Chuntz, the former of which would receive a credit as Stunt Arranger for episodes one, three and four.

SET DESIGN:

In Alan Road's book, Ken Starkey quotes the total design budget for THE VISITATION as £37,000, out of which he would need to fund all the dressings for a three day period drama location shoot, a film set at Ealing Studios with provisions for fire effects, and a two block recording slot at TV Centre.

In actual fact, although small by comparison with some **Doctor Who** design budgets, a lot of the props and wall flats needed to recreate England 1666 were able to come from stock. Interviewed for Road's book Starkey recalled his approach to tackling THE VISITATION;-

"This involves finding out what scenery the BBC has in stock, and then visiting firms of scenery suppliers to supplement it. From the two you construct a giant Lego set. One supplier of medieval sets has his wares built in to an authentic street, through which prospective buyers may stroll and make their choice".

Unusually for a period **Doctor Who** the location venues were the simplest of all to dress, mainly as the Production Associate had scouted out a near-perfect example of a seventeenth century property in the shape of Tithe Barn in Hurley, nor far from Maidenhead. Even so, a lot of plastic ivy was needed to disguise such 20th century additions as burglar alarms, plumbing pipes, electrical wires and exterior lights. For the shoot itself Starkey's team were obliged to remove the entire outside lamp from the front porch of the house. A hastily erected lean-to shed was ingeniously built around an otherwise all-too-visible piece of scaffolding.

Because it fell under the heading of props, the Design Department had to furnish the Miller's horse and cart, variously seen on location and at the film and TV studios.

The Ealing set was predominantly a collection of stock flats with a framework of foreground blackened beams to give the bakery more depth. Although some provision against fire and pyrotechnic charges had to be made, the scale of the operation to recreate the Great Fire of London was toned down at the Designer's request so that the inferno shots could be achieved without torching large parts of the set. Propane gas cylinders fitted to an array of copper jets would generate close to the camera foreground images of flames shooting upwards.

The studio set requirements for Block Two were solely all the rooms inside the manor house; namely the front, main and back halls, the back stairs, the connecting passageway, the sitting room, the cellar and the laboratory. Again with the BBC's long history of making period drama in mind, there were few problems hiring or finding in stock all the flats and dressings needed to construct the Elizabethan sets. The one "technical" touch was a double layer of CSO blue gauze hung over the archway at the foot of the back stairs. This would, with the help of a rollback and mix and the substitution of a real set flat, enable characters to disappear or appear through the brick wall on cue.

For Terileptil architecture and technology Ken Starkey chose to make use of various sizes of latticed fence panelling and metal walkway gratings of the type used on scaffolding structures. Sprayed and lit a metallic sea-green its aim was to suggest the nature of the Terileptils as lovers of beauty and elegance.

For the earlier two-day Block One the sets needed were the stable, the harness room, the bakery back room, the barn interior, the inside of the Terileptil escape pod and three TARDIS sets. Of these the biggest was the barn with its separate hay loft.

Two means were employed to increase the apparent sense of scale to some of the sets; painted cycloramas to give exterior views beyond windows and doors etc, and glass paintings to give enhanced long shots. The biggest cyclorama was the one erected at Ealing which predominantly depicted the ground and first floors of several Tudor buildings in London. The upper levels and roofs were supplied on a glass painting.

Two other glass paintings were used in this story. One was used on location to show the main body of the Terileptil escape pod partly buried into the ground. The hatchway and platform were the only parts of the pod built as a set. The other was a view of the whole barn interior which would be used to augment the establishing shot of the barn just before the travellers enter in part one. The set was split level and featured a ladder leading up from ground level to a small hay loft where the Doctor and Adric would search for more alien artifacts.

MAKE-UP:

With Costume and Effects handling all the work on the Terileptils and the android, and with a much smaller cast roster to consider, Carolyn Perry found the Make-up work load greatly reduced than for an average serial. As with all stories of this 1980/82 period she had to be concerned with dyeing Sarah Sutton's hair chestnut as well as giving tight curls to her and Janet Fielding. But otherwise her sole zone of responsibility was achieving the correct period look for every 17th century character in the story.

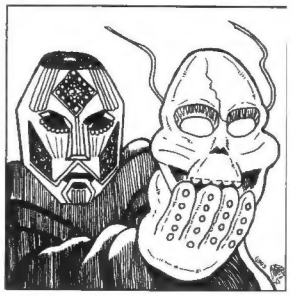
Valerie Fyfer, the only female member of the guest cast, had her natural hair strung out into strands and then very lightly plaited and dried to give it a 'stringy' look. As she told Alan Road, "The women of the period would also have had long tatty hair. They wouldn't have had time to do anything with it".

All the male guest cast, apart from John Baker as Ralph, wore long wigs, a result of Carolyn Perry's research into period fashions. In most cases the wigs supplemented the actor's own hair and could be held in place by grips. Michael Robbins, however, was almost totally bald. The result was a series of anecdotes told by people associated with the making of THE VISITATION of filming or recording being stopped because Robbins wig had yet again slipped over his eyes.

With hot water for shaving a luxury. moustaches and beards were also commonplace, particularly among the peasant-folk, hence their inclusion in the make-up for actors on this story. Enamel paint gave the needed cracked appearance to many otherwise perfect rows of teeth, and clean finger-nails were deliberately dirtied down. The peasant characters all had their natural skin colouration darkened to suggest life-styles spent predominantly out-of-doors, else in soot-ridden environments, and most of the non-gentry figures were given some degrees of facial pock-marking to hint at exposure to disease.

COSTUME:

Although it is usual practice on a **Doctor Who** for the costumes worn by extras and walk-ons to come from stock, it is unusual for members in the 'star guest' category to be so attired. And yet, having decided to allocate the lion's share of her budget to the alien characters, that was precisely Michael Robbins' fate on THE VISITATION.



The National Theatre plus Bermans and Nathans were raided as Odile Dicks-Mireaux sought out the period fashions she needed. Even the cowled, black robe worn by the android in its disguise as 'Death' came from the wardrobes of theatrical costume hirers.

The control bracelets and the adornment worn by Mace around his neck were designed by Odile Dicks-Mireaux, but they were crafted by members of Peter Wragg's team.

Co-operation between Costume and Visual-Effects was essential in the realisation of the four alien characters listed in the script. For while designing these creations fell under the umbrella of Costume, it was facilities used normally by Effects that made possible their construction.

The android was a prime example. Required to look elegant and beautiful, rather than harsh and mechanical, it was, like the Terileptils, conceived with bright iridescent colours in mind. Interviewed by Alan Road, Odile Dicks-Mireaux lists her sources of inspiration for the android as suits of armour and sculptures from the 1930s. The largest pieces of the costume were the front and back halves of the chest piece which were cast in fibre-glass from moulds made at the Visual Effects workshop. These, plus the torso, headpiece and extended ski-boots were sprayed with metallic paints and then inlaid with coloured gem-stones and other items of costume jewellery. The leggings and arm sections were tubular components covered in fabric and vinyl plastic, with separate supporting rings sewn in around the knees and elbows. A pair of cricketer's gloves, coloured and inlaid with gem-stones, completed the image.

In all, three android costumes were built; the full version as worn by Peter Van Dissel in the studio, a hollow, armature-supported version for the explosive destruction scene aboard the TARDIS, and a set of non-connected android components (limbs, head-piece, bits of torso, etc) as a stand-by in case the destruction 'bang' was too powerful and larger, more recognisable pieces were needed for the post-explosion scenes.

As the full android was not needed on location, two 'Death' masks were prepared; a soft latex rubber mask which could be lightly tacked over the real android head without impairing Van

Continued on page 9

ROAD WORKS

Not since publication of *The Making of Doctor Who* by Piccolo in 1972 had a serious attempt by a mainstream book publisher been made to go behind-the-scenes on the development and production of a Doctor Who. JEREMY BENTHAM traces the history of the book which filled that gap ten years later with the bold if somewhat reminiscent heading, *Doctor Who: The Making of a Television Series.*

ALAN ROAD was, and is, a professional journalist. Among the more notable entries on his c.v is a credit for being the main originator and first editor of the *Young Observer* magazine which, once a week, forms a companion to its parent national newspaper, *The Observer*.

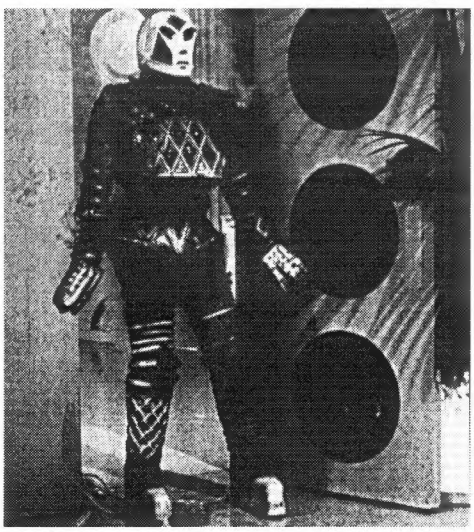
Back in 1976 Road accepted the duel, entwined post of writer and editorial consultant with a new book publishing company, *G.Wizzard*, which sought to produce a range of highly-illustrated, light-weight reference books aimed at the teenage/young adult market. The brief was to establish a series of hardback titles under the global heading, *Facts About...* The first titles were *Facts About a Pop Group*, in this case Paul McCartney's post-Beatles band, Wings, and *Facts About a Football Club*, which focused in on Queens Park Rangers.

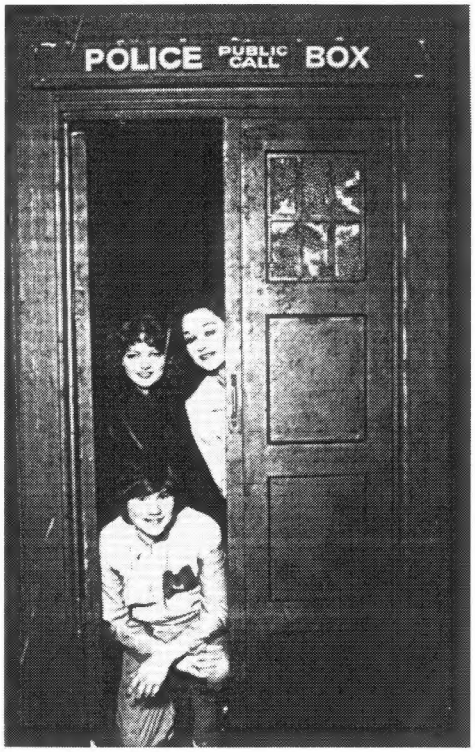
During the course of writing these books Road made it his goal to interview as many people doing as many diverse jobs as possible. With the football club, for example, this meant talking to everyone from the chairman and the players right down to the groundsmen and the fans.

It was a successful formula which helped Road derive a freelance income while still working professionally as a journalist with *The Observer*. However, as Road recalled, there came a day when a receiver's letter arrived advising him that *G.Wizzard* had gone into liquidation.

Rescue came sometime afterwards when a larger publishing house, *Andre Deutsch*, purchased the rights to the *Facts About...* books and decided they wanted to continue the range, albeit with a different title. The first ones considered for production were *Facts About an Airline* and *Facts About a Horror Film*.

The latter title had been thought up with *Hammer* in mind, but by the turn of the Eighties *Hammer* had become a declining force in the making of horror films. Indeed the British film industry itself was in sharp recession, with only productions based in the USA giving work to British studios, and the budget for these *Facts About...* books would not stretch to funding re-





search trips to Hollywood.

Doctor Who entered the picture as an affordable replacement to a book about a horror film. Although not a dedicated fan, Alan Road was aware that Tom Baker was leaving the series and being replaced by an actor who might very well go on to become even more popular in the title role; Peter Davison. Given that Tom Baker had been the Doctor for close on seven years, Road anticipated a book starring Peter Davison would have legs for a good many years to come.

On his behalf *Andre Deutsch* made contact with the BBC early in 1981, and were immediately routed through to John Nathan-Turner. Always keen to market **Doctor Who** and to raise its public profile, Nathan-Turner agreed full co-operation with the publishers, and offered to make any introductions the writer might need for the purpose of interviews.

Given the summer deadline *Andre Deutsch* wanted, only one serial was eminently suited for coverage by virtue of featuring location work, film and TV studio production, all the companions, and a new race of monsters. With FOUR TO DOOMSDAY studio bound and KINDA likewise, plus devoid of aliens and one companion, it had to be THE VISITATION.

During the course of production Alan Road was a frequent visitor although, to a degree, his availability was dependant on any full-time commitments with *The Observer*. It was not unknown, he remembers, putting in a full day at the newspaper and then zooming over to West London to catch a recording.

In the best traditions of journalism, the author never pre-planned his interviews. His preferred method of working was to hover around, observing and taking notes, and then, if he spotted someone free, attempt to grab them for a ten minute taped interview. The main time-consuming part of the job was writing up the notes and interviews afterwards, which Alan Road always tried to do within twenty-four hours of a visit.

Aside from visits to the main **Doctor Who** office, Alan Road attended one day's filming at Hurley, a rehearsal for the first studio block, the final day of shooting on Block One , the gallery only day, and a visit to the home of David Saunders, the then Co-ordinator of the ***Doctor Who** Appreciation Society*. Wherever possible he was accompanied by *Observer* photographer Richard Farley who shot reels of both colour and black and white film. Farley attended solo the bakery filming day at Ealing on May 8th, when Road was indisposed, but was not available to go with the author to the gallery only day. Like the author Farley kept in the background, snapping only when opportunities presented themselves. The only exception was the Block One studio day when Road and Farley negotiated a pre-arranged photo-shoot with Peter Davison and his three companions to get material for the book's cover.

To accomplish the physical chore of writing the book, Road took a week's holiday from *The Observer* and rented a cottage in Wales. There, armed with his notes and recordings, reams of photographs and a typewriter, he hammered out the 25,000 or so words which would become ***Doctor Who**: The Making of a Television Series*.

The book was published in hardback July 1982. Not possessing a paperback wing themselves, *Andre Deutsch* struck a deal with *Puffin Books* to release a softcover edition the following year. Perhaps surprisingly, the book was not a big seller, despite being widely advertised in the Marvel Comics *Monthly* and in the newsletters of the *Appreciation Society*. It fell just short of catching the big surge of public interest surrounding the show's thirtieth anniversary in 1983, and for contractual reasons it received very limited distribution in the United States. Neither the hardback nor the softback were ever reprinted, and today the book's rights are with yet another publishers, "Scholastic Children's Books" of North London.

Alan Road is philosophical about the book's reception. He enjoyed researching and writing it, and keenly acknowledges all the help and encouragement given by John Nathan-Turner. As to why this tome never aspired to the sales heights reached by Peter Haining's ***Doctor Who**: A Celebration*, Road is of the opinion it had to do with timing;-

"We all thought Peter Davison was going to stay around in the part as long as the other chap did. That's why he was featured so prominently on the cover. Certainly when I did my interview with him, he gave every indication that he really wanted to make the part his own. I don't think the book had been out a year before I remember reading he was going to quit. That's it really. If the actor on the cover is not the actor playing the Doctor, you lose a large chunk of your sales. And what publisher wants to reprint a book which doesn't have the current Doctor on the cover?"

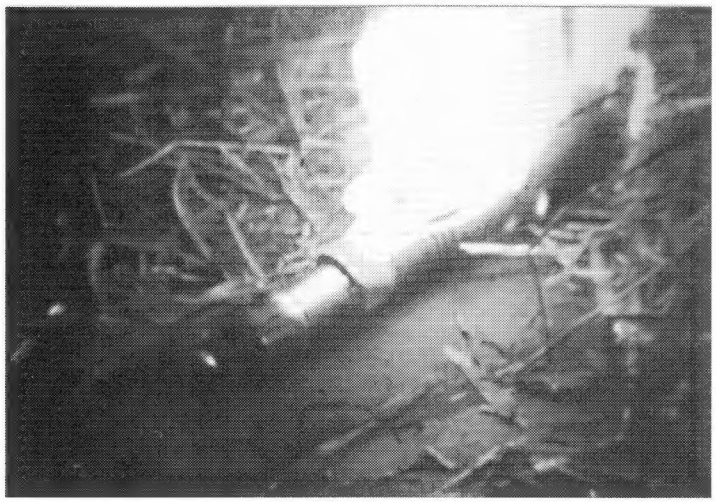
Dissel's view, and a hard fibre-glass helmet version that could be worn in place of the android head for those location scenes requiring the full cape and cowl.

VISUAL EFFECTS:

The Terileptil leader's very substantial role in the story meant that Peter Wragg had to be present throughout virtually all the filming and recording sessions, as it was his expertise with radio control that would so bring the character to life. But in between 'performances' there were a lot of other effects overheads to be concerned with.

The leader's conch-shaped gun was one such device. A fibreglass and resin prop, the gun housed a battery and sequencer actuated rows of lights to show the unusual means by which it fired.

One of its targets called for another special prop to be built. The destroyed Sonic Screwdriver was a vacuum-formed plastic prop just sturdy enough to hold an electrically detonated pyrotechnic charge. The heat and the bang were sufficient to warp the prop beyond any viewer's expectation that the Doctor might repair his beloved gadget.



Pyrotechnic charges were also the means by which Nyssa disposed of her android assailant in episode four. Photographer Richard Farley's motor drive camera captured for Alan Road's book the spectacular destruction of the dummy android, which had been pinned to the frame of the TARDIS bedroom doorway, packed with explosive charges, pumped full of stage smoke and then, on cue, blown apart with the press of a button on a Visual Effects firing box.

Terileptil weaponry was achieved through a combination of electronic and mechanical effects. The beam from the leader's gun, or from the android's gloves, would be added during post-production, but the impact damage — sections of wall blown away, for example — required further packing of carefully hidden explosive charges into props or sections of set wall.

Fire safety officers had to be in attendance throughout all of the scenes as the Great Fire of London got under way. Some small gas-jet burner devices were used in the recording studio, but predominantly the flash charges and flame jets were used on the Ealing stage where there was less risk of lights, camera and sound equipment being destroyed.

Two further Effects props seen in detail during the last episode were the Soliton Gas generator, and the melting Terileptil head. The former was a sequencer-lit fibreglass urn with a cable release mechanism fitted inside which could splay open the spring-tensioned petals of the lid on cue. The interior was water-tight; the soliton gas itself being an out-pouring of dry ice in contact with a few drops of water.

The melting Terileptil head was the latex product of another casting from the same mould used to make the main mask worn by the leader. In place of radio control gear this head was fitted with a series of thin hoses connected to an air pump. The hose nozzles were thickly coated with partially dried latex solution plus a 'Swarfega'-like substance so that the head could be seen apparently bubbling as the air was gently forced through. For reasons of taste, close-ups of the 'melting head' (which was the only option open to the camera operator) were severely pruned in duration during final editing.

Unlike the infamous Rudolph Cartier production of **1984**, Visual Effects had no involvement with preparing the rats for their on-screen appearances. A consignment of live rats, vegetable dyed a darker colour, were furnished for the show, but as they remained caged throughout production there was nothing for Wragg's team to be concerned about, aside from furnishing them with a high-tech looking cage.

Neither were Effects involved with the crashing spacecraft scene in episode one. The Effects budget having to be stretched fairly thinly on The Visitation it was decided to accomplish the dying moments of the Raaga spaceship through a combination of gallery-only electronic effects, and five seconds of 16mm BBC stock footage from a fireworks display.

THE TERILEPTILS:

Saward imagined his new race of colonially minded monsters as being derived from reptiles. Indeed he admits the word Terileptil derived from the phrase, Territorial Reptile; the motivation he pondered when considering why the Terileptils would want to stay on Earth and get rid of its indigenous population in the first place. Unlike the Silurians or the Ice Warriors, he envisaged them as beings with a great love of art and beauty, even though they would be savage and war-like by nature. However, aside from imagining them as being around seven feet in height, his script gave little else in the way of physical description, other than a reference to the leader being scarred by carbuncles as a result of prolonged working in the Tinclavic slave mines on Raaga.

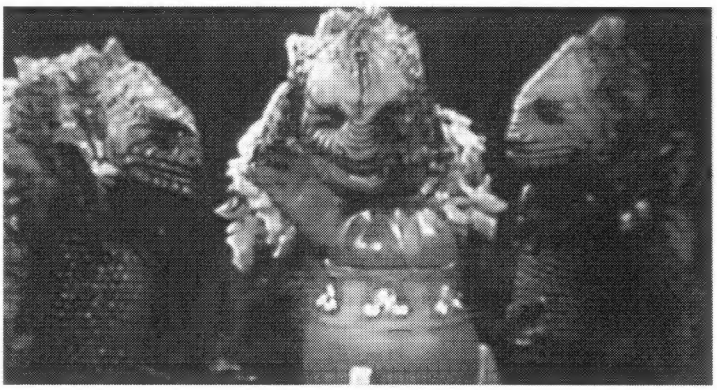
Thinking reptiles meant thinking scales as far as Odile Dicks-Mireaux was concerned as she began planning what these creatures should look like. Searching library reference books for ideas she hit upon the notion of basing them around tropical fish — who likewise had scales. Not only that, to the best of her knowledge fish-shaped monsters had never appeared before in **Doctor Who**.

The sketch she drew for the Prop Makers had the Terileptils as predominantly trout-shaped creatures — complete with iridescent coloured scales and fins — but with legs sprouting below the torso. The silhouette was not too dissimilar to a Zarbi.

John Nathan-Turner's concern was to avoid the mouths of the creatures moving like the flapping jaws of a pantomime horse when they spoke. He wanted a monster that could give a visible performance, complete with changes of expression. This was the point where Visual Effects were brought into the equation. Working for Gerry Anderson had enabled Peter Wragg to gain an inside appreciation of Super-marionation; the technique whereby the mouths of the puppets were opened and closed by the actuating of small solenoids inside the under-skulls. In the Sixties these signals had had to be relayed into the puppet heads via very thin wires. In the Eighties advances in electronic miniaturisation meant the same process could be done via kit installed fully within a mask; which meant an actor's voice could twitch a solenoid in real time, rather than having to be pre-recorded in advance.

Alongside the voice-actuated solenoids, Wragg also proposed the installation of a set of radio-controlled servo-mechanisms. These would be more gradual in their responses than the solenoids but more powerful, and would be used to give movement to the ears, and the mouth further expression by curling the edges of the latex lips upwards or downwards as directed.

This proposed head would be expensive to make, but through minor alterations to the script, it would only become necessary for one of the Terileptils, the leader, to speak. The remaining two would remain as silent partners.



The job of constructing the three Terileptil bodies was farmed out to the freelance prop-making company *Imagineering*, based in Oxfordshire. They had already demonstrated their fibre-glass manufacturing skills once this season by providing specially designed helmets for the space wear seen in FOUR TO DOOMSDAY.

The bodies comprised four sections; leggings, essentially textured latex trousers ending in sculpted heavy rubber feet, styled to resemble folded fins. The hands were similarly moulded in rubber, and were fused to the soft latex sleeves which, when worn, extended to just above an actor's elbow. The chest section was a fibreglass shell, similarly patterned with scales. This piece hooked onto the 'backbone' section which was also the largest single component of the body. The original sketch had the backbone ending in a splayed tail, but on the production version the shell merely tapered to a point at the base of the Terileptil's spine.

Imagineering also got the commission to make two of the three heads, which were cast in rubber from a two-piece mould, the necks them being studded with filigree layers of soft rubber gills — which incidentally also helped to disguise the seams in the rest of the costumes.

The Terileptil leader's head was manufactured in-house at BBC Visual Effects. Peter Wragg himself designed and build this unit, constructing first a metal underskull to house all the electro-mechanical devices. The visible head was cast in soft latex and stretched over the skull, the servo-mechanisms then being glued to the rubber. The insides of the skull were thickly padded so as not to hurt the actor. The underskull featured a padded jaw hinge which fitted underneath Michael Melia's own jaw. This was so that the actor's jaw movements, when he spoke, would add movement to the outer mask and thus enhance the radio-controlled twitchings providing all the expressions. The wires from the servos ended in plug connectors. The power packs and the radio control receiving equipment were fitted inside the chest-piece section of the costume, therefore only when the full costume was fitted onto the actor was it possible for the devices to be fully connected up.

As the jaws could be shown partially open, actor Michael Melia had to have the front of his face painted black before every performance to avoid any possibility of the camera seeing his real features. The finishing touches were spraying all three costumes with different iridescent colours, thus adhering to Odile Dicks-Mireaux's original allusions of the Terileptils to tropical fish. Each Terileptil's colour scheme was different.

In the studios the two actors cast to play Terileptils two and three (described in the script as Teri 1 and Teri 2), David Summer and Michael Leader, performed their roles slightly hunched over. Michael Melia, in contrast, remained bolt upright throughout the serial.

***THE GOVERNOR** still had a raging headache. It had been two hours since the escape had happened, and the sirens still hadn't stopped blaring. He was waiting on reports from his heads of security; until then, he would be clueless as to what had happened. That prisoner had always been a funny one. Even the psychologist had been unable to crack him.*

He looked over to his desk and saw the padded folder lying there. The psychologist's report from yesterday, the day before the prisoner had escaped. Well, he though, I've nothing better to do right now.

He soundproofed the windows of his office with the flick of a switch, and the sirens faded to a dull throb; no more loud or off-putting than the throb in his head. Taking the disc from the folder, he slotted it into the console on his desk and sat down.

Play.

Psychologist's Report: Subject AQ143; Entry 27

Start recording:

This is a deeply unhappy individual, of that much I am sure. I know I've been sent here by the appeals committee to ascertain his guilt or otherwise, but I'm finding it increasingly difficult to decide what in his sadness is regret and what is a feeling of injustice. He knows... I'm sorry — he thinks he's been wronged. But how many criminals who I've studied think that? I've lost count of the number of artists I've seen since the government cut back funding, and every one of them felt they were justified in carrying out just one job, so they could carry on long enough for their genius to be recognised. But I can't be sure of anything else though. He's so thoroughly withdrawn.

Insert interview recording:

Did anything interesting happen this morning?

"Someone tried to fake an injury. He required rest, he was extremely exhausted. The guard saw through it. He was taken away; to solitary, I think. Like the others..."

The others?

"Oh, solitary's just what they call it. Whatever it is, they never come back."

(Insert addition: This is a reference on the prisoner's part to Correctional Exercise D. I know this isn't the place, governor, but isn't it time that outmoded — forgive me — torture was banned?)

The prisoner is playing with his hands, picking bits of rock and grit from his claws, smoothing his webs.

"Do you have to talk about me like that?"

I need to make sure that all your behaviour is noted for the jury's appraisal. Don't you want the picture of you to be balanced?

"Hmph."

The prisoner grunts.

"Hmph."

Louder, this time.

"I'm sure they heard it. And is it really necessary to keep referring to me as 'the prisoner'? I have a name you know, Oc—"

I don't need to hear that.

"The psychologist holds up his hand, to silence the prisoner."

"The psychologist gives a wry grin. Why don't you need to hear my name?"\

It is better for me not to get personally involved. The prisoner nods. The prisoner strokes the scar tissue on his face. Does that hurt still?

"It should, I suppose. It is only, what...?"

Three days old.

"Three days? Is that all? All the other pains and aches seem to detract from it. It is ugly, is it not?"

It is certainly unpleasant.

"I have heard of other races, other species on other planets, in my studies before I was sent here. They have tear ducts. Do you know what they are?"

"The psychologist shakes his head. Let me tell you. They are tiny vessels that allow streams of fluid to flow from their eyes. Some races are known to shed tears when they are happy, but most shed them when they are sad or... they are in pain."

And our race?

"Some races call shedding tears 'crying'. We cry too, but ours is an audible cry a shout, an alarm."

Did you cry then they...

"The psychologist is lost for words."

The prisoner seems to be smiling, amused at me.

"It is a little pleasure I can afford. Did I cry when they dragged me aside and burnt my face with their brands? No. Did I cry when they led me from the justice house and to the waiting prison ship? No."

I see.

"The psychologist notes something on a pad I cannot see. Isn't there a question you should be asking me?"

What?

"Did I want to?"

Did you want to what? Please, stay on the couch. Sit back down.

"Did I want to cry? Did I want to scream? Did I want to howl with rage and injustice and anger and terror?"

I asked you to sit down...

"Ask me the question!"

Did... did you want to cry?

The prisoner is sitting back on the couch. He is stroking that scar again.

"No."

"It didn't matter to me that I'd been implicated in a crime that I had nothing to do with. It didn't matter that I was dragged here, to spend the rest of my life pulling pieces of rock from out of other pieces of rock, just so that others could make money. It didn't even matter when they burned my face, just as they took my pictures and sculptures and burned them too. I wasn't going to give in. I wasn't going to give them what they wanted."

And what did they want?

"A psychologist's question. They wanted my pain and destruction. They wanted the satisfaction of hearing me cry."

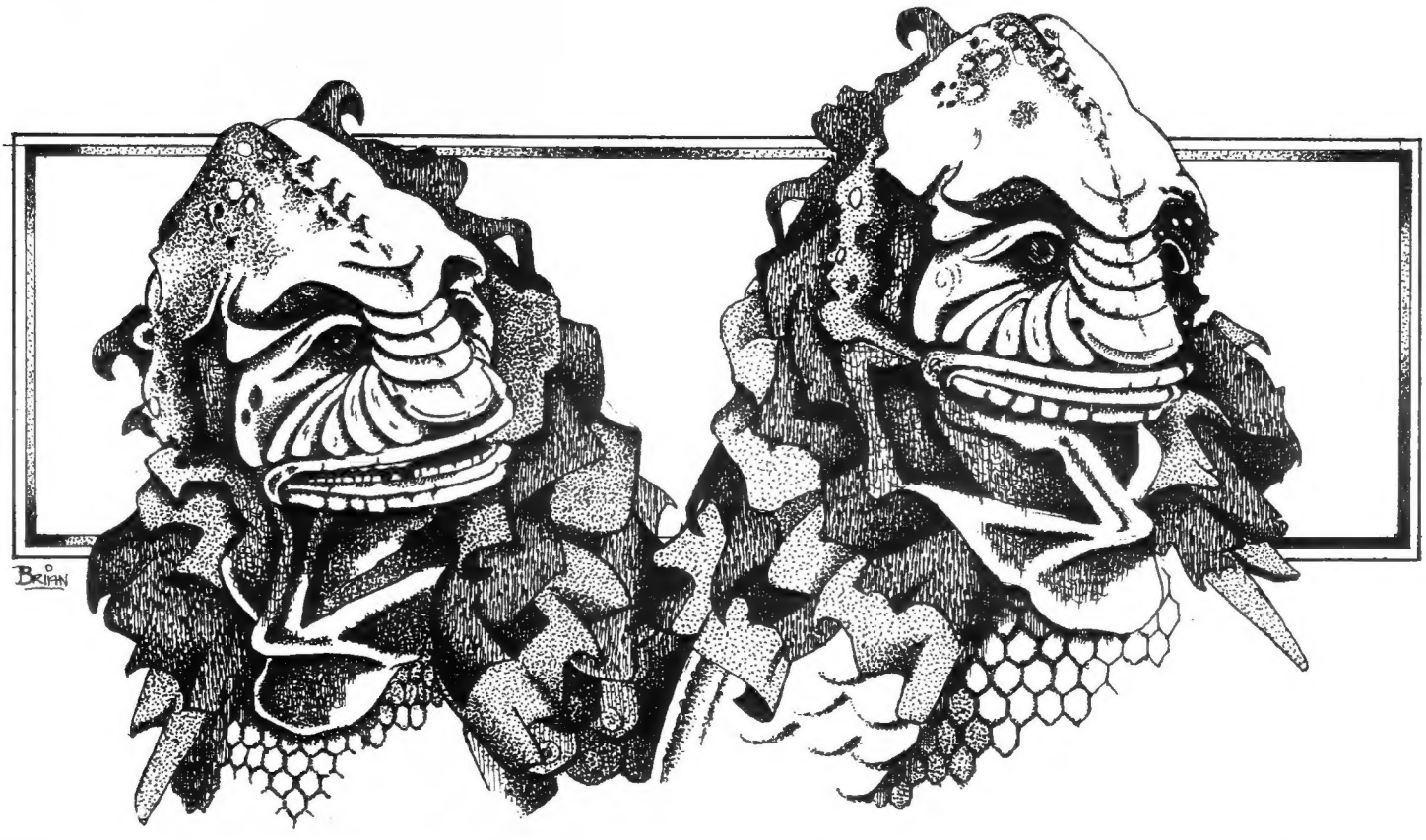
Would that give them satisfaction?

The prisoner sighs.

"I will never cry like they want me to."

The prisoner is looking at his hands. He picks a blister below a claw on the left. He remains silent.

David Bailey



Living in the Past

IT'S ALWAYS interesting, when reviewing a **Doctor Who** story from the early eighties, to start by digging down through dusty collections of CT or DWM to take a look at how it was judged at the time. Leafing through the yellowing pages, I will, by stages, indulgently wallow in feelings of nostalgia, wonder whatever became of such and such a writer who must ultimately have disappeared from fandom in pursuit of a life (the mad fool!), and then, suddenly realising that this was all thirteen years ago, finally rush off to the mirror in pursuit of another grey hair! THE VISITATION is, after all, is now as old as THE KROTONS was when it formed part of **The Five Faces of Doctor Who** — a faded curio from a bygone age. Everything indeed changes!

Please forgive my moment of angst — it won't happen again.

Taken in relation to its contemporaries, THE VISITATION seems less significant now than it did in 1982, when, surpassed only by EARTHSHOCK in the DWAS Season Poll, it beat by a clear margin far more innovative rivals such as CASTROVALVA, KINDA and BLACK ORCHID. Such a result was unsurprising given eighties' fandom's fanatical obsession with continuity and 'traditional' stories (whatever that oft-used phrase means), for, while it features no recurring villains, THE VISITATION marked the return of the so-called 'pseudo-historical' story after a five year absence.

As an example of that largely illustrious **Doctor Who** genre THE VISITATION is somewhat lacking. Pseudo-historicals tend to fall into three categories: (a) the writer focuses upon the drama, or more usually the comedy, arising out of the juxtaposition of the alien and historical cultures (as seen in THE TIME WARRIOR); (b) the setting is irrelevant to the story, but augments the atmosphere by playing on associations with other genres (period Hammer Horror in PYRAMIDS OF MARS and HORROR OF FANG ROCK); (c) the setting is thematically central to the story (as in THE MASQUE OF MANDRAGORA) or taps a rich vein of associations to which the author can pay homage. The pseudo-historical par excellence that is THE TALONS OF WENG-CHIANG manages all three, but THE VISITATION doesn't really work well on any of these levels. This doesn't necessarily make it a bad story, but one cannot help but compare it unfavourably.

Eric Saward's script contains three distinct groups of characters: the TARDIS crew (and the surrogate companion of Richard Mace); the Terileptil leader, his two silent chums and equally silent android; and the rhubarbing villagers, who would have been a lot less embarrassing if they too had remained silent ("You arrh the Doctuure?")! Unusually, however, there is very little interaction between the three groups except at a very superficial level. Consider, for instance, the conflict between the Doctor and the Terileptil leader — they only meet three times in the course of the story (twice in episode three, and at the climax of episode four). Otherwise, the Terileptil spends the story pottering around his laboratory, filling ampoules, flicking switches and talking to controlled villagers. Similarly, the villagers spend their time sitting in trees, chasing the Doctor and/or his companions if they see them, and even occasionally catching

them when a convenient cliffhanger is required (or to give Adric a role in the plot). In other words, we have three groups of characters moving around each other while rarely colliding. Unfortunately, in a narrative arc such collisions are generally known as drama.

But of course THE VISITATION has drama, otherwise the viewer would probably prefer to watch paint dry, and this definitely isn't the case. Perhaps the most memorable aspect of the story is Richard Mace, played with appropriately OTT panache by Michael Robbins. It's almost as if the rest of the story became secondary to Saward, as he concentrated instead on the relationship between the comical ham actor and his straight man, the Doctor. Together they go through the motions of a typical **Doctor Who** plot, but things tend to happen to them rather than their pro-actively complicating events. Thus, the Doctor arrives, realises there's a mystery, realises it's the Terileptils who're responsible (after conveniently stumbling upon their escape pod), gets caught, is told the devilish plan, escapes (thanks to Nyssa and Adric), has a quick tussle at the end which accidentally blows up the villains — and it's back to the TARDIS in time for tea! (When he does attempt to advance the plot himself, by contacting the Miller, he of course gets nowhere). It's story-telling at its most simplistic, allowing Mace more time in which to delight the audience with displays of bravado, self-interest and OTT thesping. Thank goodness Robbins was either a good actor or an outrageous ham, otherwise this story would never have been as enjoyable as it is!

It is interesting to note that the comedy of the Mace character doesn't arise out of a bafflement at events beyond his ken as is common in most historicals. True, Mace cannot understand discharging power-packs and their like, but once he's managed to dismiss it all as some form of stage trickery he's able to take everything else in his stride. Similarly, the villagers have no trouble accepting the android;

stalking the woods dressed as Death at a time of plague, it is in its element. And while the Terileptil leader has a few moans about the stupidity of his controlled villagers, it doesn't match the comic exasperation of Linx with his primitive environment in THE TIME WARRIOR. Thus, while Robert Holmes set out to highlight the tensions between the alien and his surroundings, Saward assimilates his Terileptils into the contemporary culture, which is perhaps a wasted opportunity. But, as I said, the author is more interested in his funny actor than by a complex plot.

It's interesting to note that, in as much as the Terileptil is able to integrate himself into seventeenth century culture by disguising the android as Death and using the existing plague as a basis for his genocidal weapon, Saward at least seems to be satisfying the convention that the historical setting should be justified by the story. Moreover, a historical event — the Great Fire of London — provides his story's resolution. And yet it all seems a little superficial somehow. After all, the Great Fire is an accident during a final confrontation that is so easily reached and so brief that it's almost glib (The Doctor just uses the TARDIS to detect the Terileptils' electrical emissions — if he'd done that four episodes earlier he'd have saved everyone the runaround!) With a less simplistic plot structure, Saward could have made his material seem more like a clever strategy than a "with one bound they were free" afterthought.

Of course, there's nothing particularly wrong with having a linear and straight-forward plot, provided that it's done with style. The ability of the pseudo-historical to draw on other genres, particularly horror, would seem to be appropriate here; after all, the story contains plague, death (with both an upper and a lower case 'd'), rats, possession, dark woods, the smell of sulphur, the lot! Unfortunately, the direction from Peter Moffatt is somewhat flat and insipid, with little attempt to create suspense or menace. The opening sequence is typical **Doctor Who** (the "something strange is happening"/"horrible and mysterious death"-type scene so beloved in he Hinchcliffe era). And yet the handling here is all rather twee. The jaunty opening jingle is more concerned with underlining the period setting than creating an atmosphere of menace, and once the dramatic music does eventually creep in the whole effect has been undermined. Obviously, the aim was to create a sense of contrast between the family's seeming security and the approach of sudden death; personally I don't feel it works, but at least I can read the director's intention. Where Moffatt's intentions are less clear, however, is in the revelation of the monsters — surely one of the most important moments in any **Doctor Who** story. The appearance of the android at the end of the opening scene comes far, far too soon by any standards. Why not leave it until the cliffhanger so as to keep the suspense running through the episode? Actually, the cliffhanger is still effective, partly because the audience is still wondering about the other monster, the one with the visiting alien's perennial problem — heavy breathing! Alas, this suspense doesn't last long either, and after having quite rightly kept the Terileptil out of shot during the first part of Adric and Tegan's interrogation, Moffatt completely ruins the mystery by starting their next scene with it walking matter of factly into view. There is no build-up of expectation, no dramatic music, no moment of terrifying revelation — and no reason to play this card so soon. The dramatically appropriate moment to see the Terileptil would surely have come as the Doctor met him in episode three; even the dialogue seems to suggest that this is the moment of revelation, with the Doctor first warning Mace (and by extension the audience) to "prepare yourself for a shock." But obviously it was thought appropriate to

What the Fanzines Said...

"THE VISITATION had the feel and ingredients of a classic. The standard of the acting was very high; the historical setting was both convincingly detailed and firmly established from the start, and the special effects in general were excellent. What struck me most was the sight of Nyssa cowering behind her bed as the android stalked towards the bedroom — a lovely embodiment of 'watching from behind the sofa'."

Simon Chesire, TARDIS 7/2

"For the first time in ages a discussion of the events of the previous story took place. The scene where Tegan put on her make-up and filled Nyssa in on events was not only heart-warming (because it highlighted another side of life in the TARDIS) but also true to life.

Also, for the first time since the introduction of the three companions, each had an equal role to play in the plot — and there was still time for an excellent guest character."

Stephen Collins, Zerinza 27

"The opening scenes were marvellous. John Savident's Squire was an excellent piece of characterisation, and it's a shame he only survived the first few minutes."

Kevin Taylor, The Inferno

"The opening scene — set at night — recreated for me the fear of darkness and imaginary ghouls. From that moment on, the sequences simply oozed with atmosphere — helped particularly by the superb music. The android, cleverly viewed by the Manor owner as one of the creatures in armour, was fairly good, though I disliked the cricket glove it wore.

My main criticism is that the story used one of the most horrific and dark periods in our history — and told a story filled with comedy. It was good comedy, but I would have preferred a serious drama show."

Paul Dixon, TARDIS 7/2

"For me, THE VISITATION was television at its most magnificent. It was virtually flawless. What was so new about this story was that astounding climax: so many good **Who** adventures have been let down in the past by a disappointing finale. THE VISITATION though will undoubtedly go down as one of those classics of **Who** (at least if any sanity still exists in this world of ours)."

Mark Willis, TARDIS 7/2

"THE VISITATION was a story where dialogue could make it or break it. The Terileptil leader was given a number of excellent lines, and Michael Melia made the most of them. His anger while shouting at the Doctor and his impatience with the hair-brained villagers made very entertaining viewing. I also enjoyed the Doctor's line 'Why not smile and let me live?' Almost a Baker line, but I can forgive that..."

Peter Anghelides, Ark in Space 6

"On the companion side of the story, Eric Saward is to be congratulated. After the Tegan/Nyssa bias in CASTROVALVA, the seen but noticeably quiet Nyssa in FOUR TO DOOMSDAY and the non-appearance of her in KINDA, Eric Saward was able to cater equally well for all three companions. Each was given enjoyable dialogue and all were acted with great skill — Sarah Sutton as ever gave a great performance and her character was handled well. Janet Fielding was great, getting better with each story, and Tegan's mixed feelings in her farewell scene with Nyssa were excellently played."

Nigel Morris, Shada 9

"I think that the effects of the plague were insufficiently stressed in the story."

Alan Smith, TARDIS 7/2

"The whole atmosphere was absolutely terrific, especially the ending, which reminded me of a Hartnell story. Here was a **Doctor Who** story the way a **Doctor Who** story should be done."

Nicholas Setchfield, Axos 3

"One of the few things I did like about this particular story was the wonderfully atmospheric opening scenes with the falling star descending from the heavens. The whole character was maintained by the splendid music and the realistic verbal interaction between the Squire, Charles and Elizabeth.

I would have liked the story ten times more if the writer had spent more time explaining the horror of the Black Death and utilising the Terileptil Android's Grim Reaper disguise. The Terileptils themselves were not to my liking either . I would suggest that this story would be best forgotten."

Definitive Gaze 2

sacrifice such drama in favour of more screen time for the Terileptil's animatronic gills!

Oddly enough, despite all these criticisms, THE VISITATION is remarkably inoffensive and really rather enjoyable. While the script is limited, it is only marred when viewed with hindsight, disappointing only because of its wasted opportunities. It is certainly "**Doctor Who** by numbers", but at least it isn't self-indulgent or silly. Similarly, while the direction is pedestrian, the overall production values and attention to detail are all that the audience has come to expect of BBC period drama. This gives the story a sense of conviction which is vital for success. Moreover, apart from the villagers (who are at least following an honourable tradition in being badly acted yokels) the performances are all good, and in the case of Michael Melia all credibility could have been destroyed had this been otherwise. Despite an imaginative design, the Terileptil costume is typical of that variety of unconvincing rubber-suit monster so often criticised by detractors of the series. Even the early animatronics do little to enhance the costume's credibility, and the overall effect lends credence to Jon Pertwee's oft-quoted comment about the 'half-mask': divested of the all-important tools of eyes and mouth, the actor inside the costume has to struggle against the odds to make any sort of impression beyond the laughable. Fortunately, Michael Melia' thoughtful tones and careful gestures invest the Terileptil leader with a great dignity, emphasising the script's unusually sympathetic portrayal of its villain — a welcome element of depth. One only has to look at the comic gesticulations of the two non-speaking Terileptils to see how embarrassing the role might have been if played by a lesser actor.

Moreover, as I've already said, Michael Robbins takes an obvious pleasure in exploiting all the comic potential of his character, rolling his OTT lines around his mouth like some heady wine, and his interplay with Davison is perhaps the focus of the story. It does of course work to the detriment of the real companions, who get a poorer than usual deal: Tegan gets captured, is taken over again, stacks boxes and argues (although Janet Fielding does at least get a good line about the Doctor coming from Guildford!); Nyssa, the poor dear, stands around, reads her magazine, has an unusual, but rather interesting argument with the Doctor, and then disappears off back to the TARDIS in an obvious device to get her out of the story for a while (though by destroying the android she does at least make a positive contribution to the plot!); while Adric escapes and gets captured a few times (and unfortunately, no positive contribution on his part comes to mind). Still, it's the nature of **Doctor Who** companions that they get a raw deal, and at least here it's all in a good cause!

Because, in conclusion, THE VISITATION is a workmanlike first story from the pen of Eric Saward — it's an entertaining, if uninspired, 'safe' story, which inevitably disappoints when placed in a season trying so hard to be innovative. But, as TIMEFLIGHT was soon to prove, big ideas can sometimes exceed the series' capacity to execute them. For every experimental story like KINDA, there needs to be a story like THE VISITATION. To coin a somewhat tortuous mixed metaphor, THE VISITATION might not be the cream of **Doctor Who**, but as part of the backbone it's just as important.

John Molyneux

The Further Adventures of Richard Mace

(Or perhaps his great-great-great... grandson)

The Assassin

Radio 4: Saturday 1st June 1974
Working title: *The Assassin, or How Michael Agate alias Richard Mace became involved in the death of Sir Edward Stockly and lived to tell the tale.*

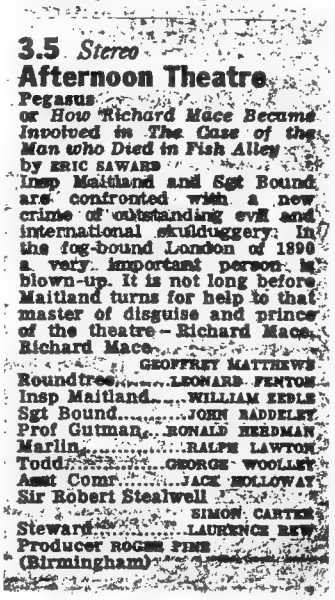
London in the 1880s: A possible solution to the Assassin and Jack the Ripper murders is found by Richard Mace, an actor who assists the police with his knowledge of London's criminal underworld. In the finale, Mace shoots the Assassin responsible for the deaths of four members of the aristocracy; he had been hired by an Indian whose party was let down over a shipment of arms.

3.5
Afternoon Theatre
medium wave only
The Assassin
by ERIC SAWARD
'There is evil in London. The assassin is its right hand. I would not live to spend your money. I risk my life just talking to you.'
Insp Maitland.....WILLIAM EEDLE
Sgt Bound.....JOHN HOLLIS
Richard Mace
GEOFFREY MATTHEWS
Roundtree.....LEONARD FENTON
Asst Commissioner
JOHN BRYNING
Albert Hugget.....ALAN DUDLEY
Rosie.....DIANA BISHOP
Rosie's friend.....CAROLE BOYD
Perkins.....JULIAN FOX
Jeremiah Scrim.....FRASER KERR
Landlady.....BETTY HUNTLEY-WRIGHT
Producer ROGER PINE

Pegasus

Radio 4: Wednesday 21st May 1975

The tale of how the enemy attempted to capture a new airship, only for the efforts of Inspector Maitland, assisted by the great actor/detective Richard Mace and his man Roundtree, to foil their plan.


3.5 *Stereo*
Afternoon Theatre
Pegasus
or *How Richard Mace Became Involved in The Case of the Man who Died in Fish Alley*
by ERIC SAWARD
Insp Maitland and Sgt Bound are confronted with a new crime of outstanding evil and international skulduggery. In the fog-bound London of 1890 a very important person is blown-up. It is not long before Maitland turns for help to that master of disguise and prince of the theatre – Richard Mace.
Richard Mace
GEOFFREY MATTHEWS
Roundtree.....LEONARD FENTON
Insp Maitland.....WILLIAM EEDLE
Sgt Bound.....JOHN RADDELEY
Prof Gutman.....RONALD HERDMAN
Marlin.....RALPH LAWTON
Todd.....GEORGE WOOLLEY
Asst Comr.....JACK HOLLOWAY
Sir Robert Stealwell
SIMON CARTER
Steward.....LAURENCE REW
Producer ROGER PINE
(Birmingham)

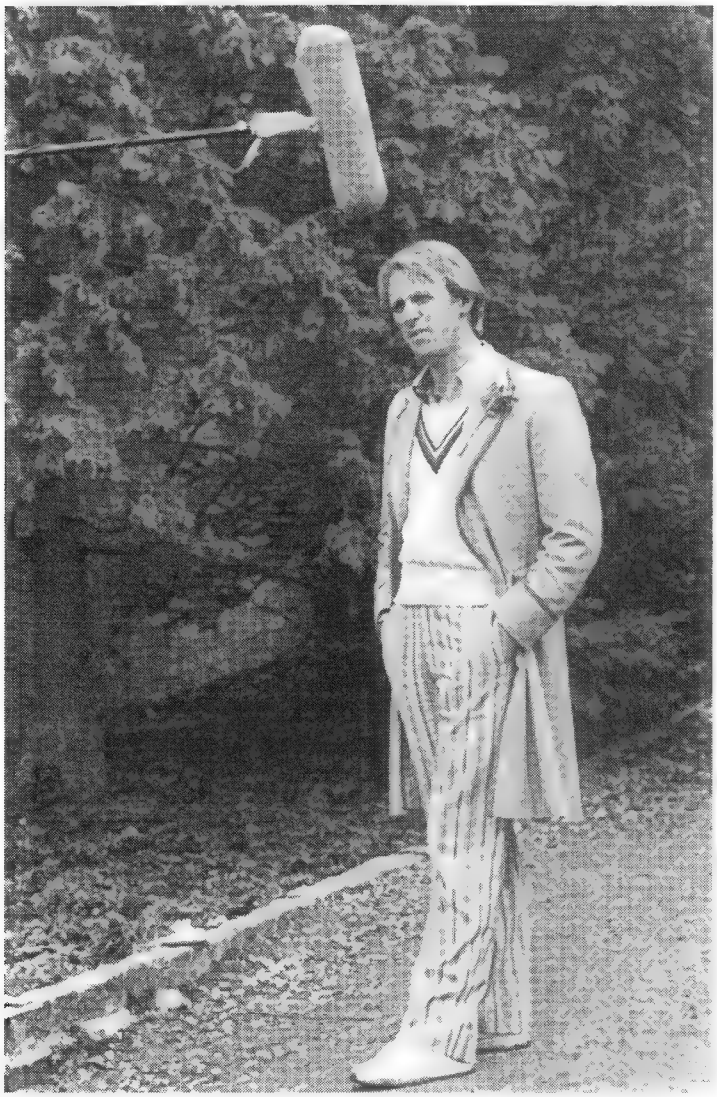
The Nemesis Machine

Radio 4: Friday 13th August 1976

London, 1890: Richard Mace, an eccentric, somewhat drunken but nevertheless brilliant actor (who offstage has proven himself to be an astute detective) once again comes into contact with international arch villain Professor Kaspar Gutman. Despite London's concealing constant fog, Mace traces Gutman to his lair in the sewers under Whitehall. Gutman is attempting to obtain a new X-Ray machine which has burnt its inventor to death, but is killed in a gun battle.

3.5 *Stereo*
Afternoon Theatre
The Nemesis Machine
by ERIC SAWARD
London 1890. Richard Mace, England's greatest actor and most astute amateur detective, comes once again into conflict with the international arch-villain Professor Kasper Gutman. Despite the almost constant fog, Mace traces Gutman to London's literal underworld, the sewers, where their greatest and perhaps final battle takes place.
Richard Mace
GEOFFREY MATTHEWS
Roundtree.....TONY MCEWAN
Inspector Maitland
WILLIAM EEDLE
Sergeant Bound.....JOHN HOLLIS
Assistant Commissioner
NORMAN SHELLEY
Kasper Gutman.....NIGEL LAMBERT
Black Peter.....GRAHAM WESTON
Old Tom.....RALPH LAWTON
Mrs Farmer.....ISABEL CHURCHMAN
Landlord.....TERRY MOLLOY
Albert.....GEORGE WOOLLEY
Crabbe.....ALAN DEVEREUX
Henchman.....PAUL HENRY
Produced and directed by
ROGER PINE
BBC Birmingham

In addition, BBC records lists two untransmitted scripts concerning Richard Mace:
The Arch Villain (June 1975)
The Professor (December 1975)



LOCATION FILMING:

THE VISITATION would be Peter Davison's first experience of location shooting for a **Doctor Who**. With Tithe Barn and the chosen forest location all within close proximity to London, a budget saving was possible in that there was no need for the P.A to book overnight accommodation. Cast and crew would travel daily for their four days of filming, using TV Centre as their morning rendezvous point.

The first day, May 1st 1981, saw the unit even closer to White City; in fact just up the road at the BBC's Ealing Film Studios facility. The target was to shoot, in a standard eight-hour day, just over four minutes of action onto 16mm film — specifically the scenes inside and outside the Pudding Lane bakery in London. Aside from the four principal leads, the only cast members needed were Michael Robbins, Michael Melia and the two walk-ons playing the silent Terileptils, David Summer and Michael Leader. The Miller's horse and cart was also in attendance.

A large cyclorama provided the London cityscape backdrop, while heavy blue and red spot-lighting helped conceal those parts of the set wired for explosions, or that would be shown burning in later shots.

As well as the live action scenes, several fire related cutaway shots had to be filmed as well; including the Effects shot of the leader's head melting, Mace's guns exploding, straw catching fire, and stand-ins for Nyssa and Adric trying to stamp out the spreading flames with their feet. The burning nameplate proclaiming the street as Pudding Lane was also done as a filmed insert.

It was during this day's filming that the regular cast of the show — Davison, Sutton, Fielding and Waterhouse — performed a short Christmas greeting message for use in a seasonal trailer that would be broadcast on BBC1 in December.

Day Two saw the unit move into the more secluded environs of Black Park, near Iver Heath following a break for the bank holiday of Mnday May 4th. Peter Moffatt had used Black Park last year as the location for STATE OF DECAY, as had Peter Grimwade for FULL CIRCLE.

According to Peter Davison's account in issue 213 of ***Doctor Who** Monthly*, their arrival in Black Park co-incided with an amazing bit of luck. Heathrow's Air Traffic controllers had just commenced industrial action that morning, and so flights in and out of the airport had been severely curtailed. The result was a vast reduction in the number of stoppages factored into the shooting diary timetable by the Director, who had anticipated the need to reshoot many scenes due to adverse noise. In the event, the park was so quiet that, to paraphrase Peter Davison, a day and a half's filming got wrapped up in just one day. An early return to London was achieved on Day Three of the Black Park shoot, May 7th.

Tithe Barn, a listed building in private ownership, was the venue in Hurley, Berkshire for the final day of filming on Friday 8th. The most public of the locations chosen, and the one nearest to the trappings of 20th century civilisation, filming was not always easy despite the straightforward nature of most of the scenes. The sound of a motorised lawn mower disrupted one take, while others suffered from the perennial problem experienced by dwellers along one of the glide paths into Heathrow-aircraft noise. To try and overcome this liability, the sound recordists used gun microphones wherever possible. These highly directional mikes, in theory, only picked up the sounds from the linear direction at which they were pointed.

Both BBC and local press bodies were present on this first day of filming, so a photocall was arranged once all the artists had been decked out in their full costumes. Both Michael Melia and Peter van Dissel were shot in full rig, although the *Maidenhead Observer* reporters were more interested with interviewing Peter Davison and the regular cast.

Interruptions from motor-driven vehicles and crowds of on-lookers notwithstanding, filming on May 8th went ahead quite smoothly. One of the last shots of the session was the day-for-night shot of the Terileptil leader leaving for London on the Miller's cart with his lethal cargo of rats.

STUDIO RECORDING:

The cast were allowed a weekend's break after filming wrapped, before returning to the "Acton Hilton" rooms to commence a week's worth of rehearsals on Monday May 11th.

Block one was a two-day affair in studio TC3, starting Wednesday 20th May. All the sets were constructed backing onto the studio's perimeter, thereby allowing the cameras the maximum freedom of movement around the centre of the room. Along one wall were the three TARDIS interiors: control room, corridor and the girls' room, and next to them the sleek insides of the escape pod. Opposite them were four 17th century sets; the stable, the harness room, part of the bakery (it was cheaper to do all the "talking" scenes in Pudding Lane on videotape instead of film), and the large barn set.

The first scenes to be shot were the large crowd sequences inside the stable, leading up to the Doctor being threatened with beheading. Due to perceived problems directing crowd scenes, it is a frequent recourse of **Doctor Who** Directors to try and get large cast scenes recorded early and first;- while all the lines and directions are still fresh in the minds of the extras.

Although requiring the horse and cart as well, the stable scenes did not take long to shoot, even though some of the stage directions were specifically for the horse (e.g: "The animal stares mournfully at Mace"). for some of the actors — the poacher, the headman, the scytheman and the two Terileptils — these two days would see their final contributions to THE VISITATION.

It was during recording of the beheading scene that Michael Robbins suffered an injury that resulted in production having to be halted while a BBC staff nurse treated him. The act of forcing Robbins down onto the ground triggered an attack of Housemaid's Knee: a condition which made it too difficult for him to walk for a while.

Pausing to pre-record some mumbled voice-over dialogues between the controlled villagers and the Terileptil leader, with whom they are in telepathic contact, the next set to be illuminated for recording was the escape pod interior. All the pod scenes were recorded in order, leading up to the Effects explosion as the emergency escape hatch is blown open. The final shot of the session was the cutaway close-up of the villager's arrow thudding into a section of wall.

The remainder of Day One and the start of the longer 11:00 — 22:00 Day Two saw the cameras alternating between the TARDIS interior scenes and the non-film sequences in the bakery back-room. As a lot of these latter scenes were short cutaways, or Effects only shots, they were often sandwiched in between the lengthier dialogue exchanges aboard the TARDIS.

Although recording of the TARDIS scenes went well, John Nathan-Turner was unhappy with the continuity aspects discussed by the Doctor, Nyssa, Tegan and Adric. A rethink was put to the Designer, and the upshot was a remount of the TARDIS sets in Block Two to re-record some dialogue more pertinent to events in KINDA.

No such re-recording was necessary for all the Nyssa-focused TARDIS scenes, leading up to the destruction of the dummy android, which took place on Day two. The very last scenes of the first block to go 'in the can' were all those based in the barn which, again, were recorded in story order.

After another week of rehearsals, beginning May 23rd, the second recording block got underway Wednesday 3rd June in studio TC6. A short 14:00 — 22:00 day, the first session did not even

require the principal cast in attendance as all the footage scheduled for recording was that involving the doomed Squire's family. The entire first seventeen pages of episode one's script were recorded in order, with the action shifting between the interconnected sets which made up most of the ground floor manor house interiors. Day one was John Savident, Valerie Fyfer, Anthony Calf and John Baker's only time in the **Doctor Who** studio.

Next in line were the daylight scenes in the manor house as the Doctor's party begins its explorations of the house — again material for the first episode. With just a few logistical exceptions, most of the scenes in and around the front, main and rear hall, the stairs, the passageway and the sitting room were recorded in order. During quiet moments while artists were changing or being repositioned, Peter Moffatt shot close-up cutaways such as the Terileptil leader's claw manipulating controls from his monitoring station in the cellar. A black-and-white TV monitor comprised part of the laboratory set, onto which film rushes or taped images from the first studio could be relayed as directed.

The cellar and laboratory scenes followed after all the ground level manor house action. Again this was mostly done in narrative order, with Peter van Dissel changed out of his full android rig into the wraparound cowl with death's head mask for the early scenes. The laboratory was adjacent to the cellar with only some removable wall flats and swingers separating them. This enabled more material to be shot concurrently, such as the android carrying Tegan's unconscious body from the cellar straight into the lab, or, in episode four, the Miller walking out of the lab and being overpowered in the cellar by the time travellers heaving a stack of packing cases onto him.

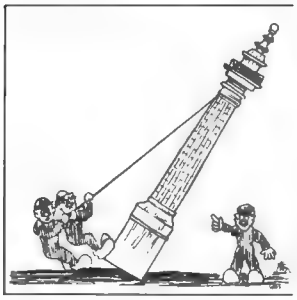
In this latter scene, it was Janet Fielding who suggested amending her line, as she pops up from behind a case, from "Hello" to the more colloquial Australian greeting, "G'day".

The barred room, wherein Adric and Tegan are first imprisoned by the Terileptil, also adjoined the laboratory set and so these scenes too were recorded as part of the same session, which spanned most of Day Two and into Day Three

The sonic screwdriver was 'officially' destroyed on the last day of recording, Friday 5th June. Shortly afterwards, and with production very much ahead of schedule, the last scenes in the cellar/laboratory were recorded. These were the time travellers luring of the Miller from his task supervising the loading of plague ampoules, and his subsequent ambush.

With more than an hour in hand before the 22:00 cut-off time the crew was able to spend some time doing all the remaining cutaways; spark generator zaps representing electrical discharges from neutralised power packs, TK transfer of stock footage of the fireworks display, the London map shots for the TARDIS scanner, TK transfer of the Terileptil leader's head melting, and all the opening and closing title sequences.

Still in credit for time, the very last scenes to be recorded before production wrapped was a remount of the very first TARDIS interior sequence as the Doctor, Adric and Nyssa discuss their experiences on Deva Loka.



POST-PRODUCTION:

Serial 5X needed very little in the way of complex post-production work. Set predominantly against a historical background, most of the gun-shots, for example, relied on a mechanical effect (the firing of a blank shell). Thus, on the Gallery-only day, virtually the sole concerns for Dave Jervis were ray bolts from Terileptil weaponry, and the sonic blast effect from Nyssa's machine as she wrecks the android.

The former relied on traditional technology; an inlay camera pointing at a monochrome light box — the output from the camera being fed through a colour synthesizer (see **IN•VISION** 42 for greater detail about Electronic Effects hardware) before being super-imposed onto the master recordings. According to Alan Road, Jervis used arrangements of brown manila envelopes to create masks on the light box to the precise sizes and shapes he needed for each ray blast. Shooting the image in slight soft focus gave each beam a radiance around it.

To distinguish the two types of ray blaster being used, Jervis coloured the Terileptil gun's fire-power bright green, and the android's blast rays violet.

The frame store and manipulation capability of a Quantel 5000 was employed to add an increasing level of judder to the picture as Nyssa's machine builds up sufficient power to destroy the android.

Conventional CSO, plus some manual masking, lined up the spark generator shots to tie them in with the live-action sequences of power packs being discharged. The remaining opticals, the strobing beams as the Doctor tri-angulates the position of the Terileptil base in London from his TARDIS, and the blue funnel of light as the Terileptil leader imbues the rats with a deadlier version of plague, were similarly produced using the light box and inlay camera.

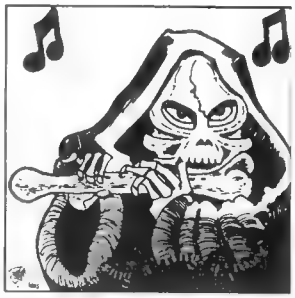
SPECIAL SOUND:

As the only speaking Terileptil, Michael Melia was called on to provide the voice-over wheezes and screams for the fourth alien survivor as it limps towards the manor house only to be shot by members of the family. These guttural noises were given additional reverberation and slight echo by the Grams Operator to enhance the point-of-view impression given by the camera 'playing' the fourth Terileptil.

Conventional sound effects were much in evidence on this story. The crackling sound of a burning fire and associated explosions featured largely in the last three minutes, as did pistol and musket shots in the opening scenes. General atmospheric sounds required included bird-song and other forest noises for the location scenes, dogs barking and hoof beats for the London establishing shots, and some dubbed on murmured speech for the scene where Mace and the Doctor hear the villagers debating their fate from the harness room.

The capabilities of Dick Mills were required only for technology based sounds; control panel bleeps, ray blasts, the sonic disruptor and, for the last time, the noise of the sonic screwdriver.

MUSIC:



Although still a BBC staff member with the Radiophonic Workshop, Paddy Kingsland was already well on the way to establishing his own recording studio facilities at home when this serial entered production. His aim was to quit the corporation and go freelance later in the year — an objective he had achieved by the time music for story four, CASTROVALVA, was required of him.

Interviewed for *Doctor Who Magazine*, issue 205, Kingsland recalls THE VISITATION as the first story he worked on "...away from the Radiophonic Workshop", which indicates he used his own keyboards and equipment rather than the facilities at Maida Vale.

Kingsland neatly divided his musical compositions into two distinctive styles. For scenes aboard the TARDIS or in the Terileptil lab and escape pod, he relied solely on synthesizers to give all the themes an 'electronic' feel to them. However, when it came to scoring for the exteriors, or for those scenes involving Mace and the villagers, he configured his keyboards to produce sounds suggesting flutes, drums and a church organ. For the initial scenes with the squire's family, a harp sound was introduced as well.

In all, over thirty-five minutes worth of incidental music was composed for the story, the longest single passage being a 2' 50" theme for Nyssa as she prepares the sonic disruptor for use against the android.

For the sake of completeness, BBC records list the inclusion of two seconds of *London's Burning*, as hummed by Peter Davison in episode four. No payments were needed as the records showed it was a 'traditional arrangement' and therefore non-copyright protected...

CUTS:

THE VISITATION needed no pruning as all its episodes, when edited into story order, ran comfortably under the twenty-five minute limit. Indeed episode four almost under-ran, coming in at just 23' 32" once fully spliced.

To bump up the timings, small amounts of padding were injected. One example was the re-use of the escape pod establishing shot, the picture deliberately darkened to match it in with the night-time setting. Other instances were more subtle; adding slightly longer than necessary tracking shots to the opening of scenes, for example.

Only two dialogue exchanges were deleted, both

from episode two, the longest of the four instalments at 24' 26" once fully edited. The first deletion was a continuation of the scene where Mace seeks to run from the house, fearful that he has seen Death. The Doctor tries to stop him with the argument, "Tegan and Adric are hurt. I need your help to get them out". The scene then continues;-

MACE : Death has them now. There is nothing I can do.
DOCTOR: If it hadn't been for Adric you would still be down there.
MACE : I am grateful to the boy, but returning to the cellar would be nothing more than a futile gesture. (HE RUNS)
DOCTOR: Wait!

The second deletion is a whole short scene following the one where the Doctor and Mace fail to stop the Miller leaving on his horse and cart. Set inside the manor, Tegan and Adric enter the hall and run across to the main door. Adric releases the bolts but the door does not open;-

ADRIC: It's locked.
TEGAN: (POINTING AT THE WINDOW) The window. (THEY CROSS TO THE WINDOW AND ADRIC CLIMBS UP ONTO THE SILL)
ADRIC: That's locked too.
TEGAN: Let's try the one the Doctor used. (BEHIND THEM THE ANDROID IS CLIMBING THE STAIRS...)

TRIVIA:

In Eric Saward's original storyline, the character of Elizabeth was named Emily.

THE VISITATION came second in the DWAS season poll.

The Doctor's attacker rips the celery from his lapel duing the fight in episode one: the Doctor replaces it with a stick taken from his pocket while speaking to Mace in the barn, apparently rendering the vegetable sticky by running his finger along it.

Within minutes of leaving the TARDIS, Nyssa, Tegan and Adric are unable to locate it without the homing device; yet both Nyssa and Adric later find their way back from the Manor without difficulty.

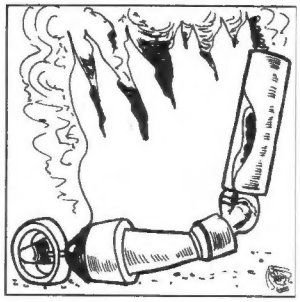
Despite being a gentleman of the road, Mace has been staying in the village long enough to have witnessed the break-up of the Terileptil ship "several weeks ago. "The barn must have been used as a base by the Terileptils, as, while Mace's bracelet could have been debris from the destroyed ship, the powerpacks are more delicate. The bracelets are made from polygrite, a durable material common to many cultures, including Traken.

The tinclavic mines on Raaga are the only place were Terileptils can acquire scarring such as that suffered by the Leader; to be sentenced to Raaga is always for life. Soliton gas is highly inflammable.

Nyssa is concerned that archeologists might be confused by the circuit board the Doctor hands to Mace; she has apparently forgotten the escape pod, the bracelets and power-packs littering the barn, the equipment in the house... And like everyone else, she has forgotten the Miller, who is left in a sealed into an inescapable house, with a limited supply of food...

CONTINUITY:

The Android is able to fire in the TARDIS, but this isn't necessarily a continuity error; while THE HAND OF FEAR states that the interior of the TARDIS exists in a state of temporal grace, and THE INVASION OF TIME supports this — but in the latter, K•9 is able to fire his laser in the console room (whereas a standard issue staser doesn't work). In addition, the novelisation of THE INVASION OF TIME suggests that the state of grace does not extend throughout the entire ship; there are hence two precedents for the android's use of its weapon in Nyssa's room.



THE VISITATION begins on 5th August 1666 (according to the novelisation) with the arrival of the Terileptil pod; while the TARDIS materialises on 1st September — 324 years, 5 months and 28 days early.

Tegan is clearly having a bad influence on Nyssa: the latter's choice of reading matter has changed from *Principia Mathematica* to the glossy *Woman's Journal* in the course of two stories.

Tegan's hat cannot be a regulation element of her uniform, as she isn't wearing it when the TARDIS lands (she believes) at Heathrow. Nyssa states that they will arrive half an hour after she entered the TARDIS, exactly on time for her flight. Air Australia clearly have speedy check-in procedures! (See also FOUR TO DOOMSDAY continuity).

Adric loses the homing device he was given in FULL CIRCLE during the initial fight; that seen in MAWDRYN UNDEAD was therefore a replacement.

The Sonic Screwdriver is destroyed in this story. Unlike the homing device it is never replaced.

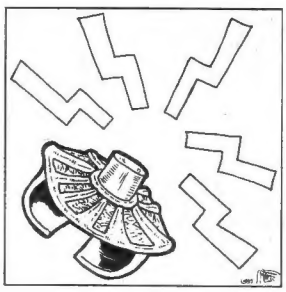
The TARDIS scanner screen displays a period map of London; this image is therefore drawn from a library, not directly from the scanners.

The TARDIS has lateral balance cones which contain solenoids; their malfunction might lead the ship to materialise off course. It has been suggested that the TARDIS' inconsistent targeting reflects the ship (or the Doctor)'s wishes — when it is essential that the ship materialise on target, she does so, whereas she is reluctant to reach Heathrow in 1981 as this means Tegan will leave.

The Doctor had earlier complained (in PYRAMIDS OF MARS) that he'd been blamed for starting a fire in 1666. THE VISITATION does not directly contradict this claim, as the Doctor might have been falsely (at the time) accused of an action he would later commit.

TRANSMISSION:

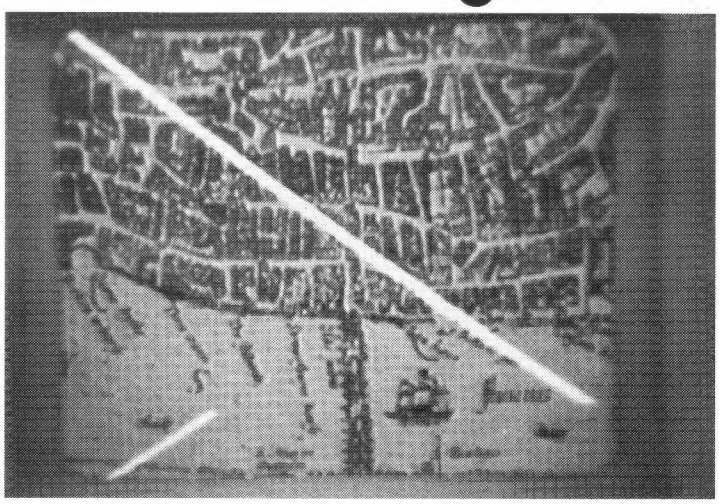
The first episode went out on Monday February 15th 1982 at 18:57.30 and ran 24' 11". Both John Nathan-Turner and Peter Davison, in later interviews, felt pleased with the way the serial came across. Eric Saward, on the other hand, was more critical, voicing his opinion that the direction had been very flat.

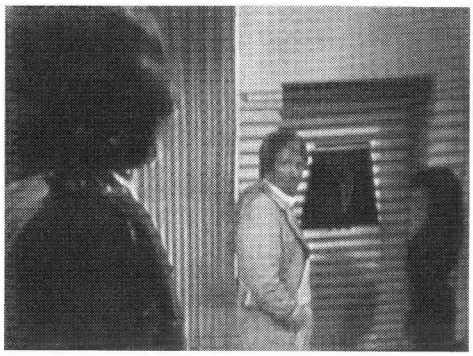


The serial was repeated in episode form during August 1983 although, strangely, the repeat of KINDA followed THE VISITATION instead of preceding it.

The show was sold to Australia and released in the States as a one hour 29 minute TV movie. In Holland it was broadcast from October 29th to November 25th 1985 under the title HET BEZOEK.

Fans had to wait until July 4th 1994 for the serial's official release on video, when it came out as a £16:99 double-tape package with BLACK ORCHID sandwiched onto the second cassette.





Fire Watching

IT HAS BEEN common practice over many years for the makers of major films, or even big budget TV shows, to time the availability of their associated merchandise with the first screening of their production. Ever since *Star Wars*, the value of such a move has frequently yielded as much in attendant sales of merchandise as the film or TV show has grossed in terms of direct revenue from audiences.

Had it not been for the decision to screen the new **Doctor Who** series twice a week, THE VISITATION would almost have managed a unique feat for the series; catching the viewer tide before any popular wave of merchandise interest had significantly receded. As events turned out, the difference between air dates and the first appearance of tie-in publications based directly on THE VISITATION was the narrowest **Doctor Who** had ever managed up until then save, arguably, for the appearance of the 1973 *Radio Times Special* in advance of season eleven.

The serial entered production almost nine months before it was eventually screened. That should have been of immense help to Eric Saward when he agreed to write the novelisation of his own screenplay. However, as his window for writing the book co-incided with higher priority demands to get scripts for EARTHSHOCK ready and polished, the author later admitted to not being that proud of his first **Doctor Who** novelisation attempt. At just 115 pages it fell well short of the 40,000 word limit recommended by the publishers, W.H.Allen, for early Eighties Target books.

Illustrator David McAllister was commissioned by W.H.Allen to produce the cover artwork, but his spectacular background renditions of the grim, cowled spectres of Death and the Terileptil leader looming through the black and crimson murk of the fire was destined never to shine on book store shelves. Peter Davison inspected and was unhappy with the foreground likeness of himself the artist had captured. He instructed his agent to oppose the use of such illustrations, and was backed up in this stance by Producer John Nathan-Turner. Unwilling to spend money commissioning paintings that might similarly be rejected, W.H.Allen adopted a policy of using BBC photographs for all future Peter Davison novels, or at least in those instances where an image of the Doctor was required.

The VISITATION appeared simultaneously in hardback and paperback form on August 19th 1982. It was the only Peter Davison story to appear in book form that year, and it also formed part of *The Second Doctor Who Gift Set*; a boxed selection of paperbacks assembled for the Christmas 1982 market. When the novel was reprinted in 1992 by Virgin Books, it finally gained an artwork cover from the prolific pens of Alistair Pearson.

Beating W.H.Allen to the mark by just under a month was Andre Deutsch, who published the large format hardback version of *Doctor Who: The Making of a Television Series* in July 1982, retailing at the princely sum of £4.95. Like the Target novel, it too featured a photograph of Peter Davison standing in front of the police box on the cover. A paperback edition was released by Puffin Books in 1983.

The newspapers largely ignored THE VISITATION during its transmission, thus leaving the field clear for Marvel Comics to scoop the honour of printing the first colour photographs from the serial in their mid-February published issue 62 of ***Doctor Who** Monthly*. Whether this close tie-in had a direct bearing on the show's ratings is impossible to say, but what is undisputed is that THE VISITATION became the second highest rated serial of the entire Peter Davison era.

Even more pleasing to the **Doctor Who** office was the steadily climbing graph line each new episode helped notch up. Episode one clocked in with 9.3 million viewers, already a climb from the 9.1 million scored by the final episode of KINDA. Tuesday night saw the figure rise to 9.5 million, but the big jump was episode three which grabbed more than half a million new viewers to stand at 10.1 million. Like CASTROVALVA and FOUR TO DOOMSDAY, episode four of THE VISITATION was the high point of the serial, gathering an audience of 10.2 million viewers and a top position 40th in the ratings chart. Respectively episodes one, two and three had managed position numbers 54, 48 and 41. The resulting average of 45th position made this show the number one Peter Davison chart topper. Others might attract better individual audience totals; none would overtake its cumulative chart height.

Although the national dailies ignored The VISITATION, there was a substantial write-up of the production's location filming in a mid-May 1981 edition of the local *Maidenhead Observer*. A fortnight later, however, a **Doctor Who** related story did make both the national papers and the national news. On May 27th the death of writer, scientist and broadcaster Dr. Kit Pedler was announced. Although **Doomwatch** had marked the pinnacle of his achievements in television, the majority of Fleet Street chose to remember him by variations on a simpler theme; "Creator of the Cybermen Dies".

ITV (LWT region) TUESDAY 16th FEBRUARY 1982

CB-TV CHAN. 14	EMMERDALE FARM	NEWS	THAM-ES NEWS	HELP	CROSSROADS	REPORT-ING LON-DON	MAX ROLLS ON (Bygraves..)	TOP OF THE WORLD	MUCK AND BRASS (drama)	NEWS AT TEN	MID-WEEK SPORTS SPECIAL
5:00	5:30	6:00	6:30	7:00	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00

BBC 1

NEWS D	R OU GRAN-GE HILL	NEWS	NATIONWIDE	TODAY Vis Ep.2	DR. WHO	QUEST-ION SPORT	LEGACY OF MURD-ER	TAXI (new)	NEWS	PLAY FOR TODAY - TOO LATE TO TALK TO BILLY	B. JO SPEA-RS
5:00	5:30	6:00	6:30	7:00	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00

BBC 2

MUSIC	MacKEN-ZIE FILE	LHAURRD EY	THE WALTONS	film THE GETTING OF WISDOM				RUSS-ELL HARTY	POT BLACK '82	ONE MAN AND HIS DOG	ARENA	NEWS
5:00	5:30	6:00	6:30	7:00	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00

THE VISITATION

Series 19, Story 4
Serial 119, Code 5X
Episodes 572-575

Cast:

The Doctor [1-4]	Peter Davison
Tegan [1-4]	Janet Fielding
Nyssa [1-4]	Sarah Sutton
Adric [1-4]	Matthew Waterhouse
Richard Mace [1-4]	Michael Robbins
Terileptil Leader [2-4]	Michael Melia
Android [1-4]	Peter Van Dissel
Squire John [1]	John Savident
Charles [1]	Anthony Calf
Elizabeth [1]	Valerie Fyfer
Ralph [1]	John Baker
Miller [1-4]	James Charlton
Villager [1-3]	Richard Hampton
Poacher [2-3]	Neil West
Headman [3]	Eric Dodson

Small & Non-speaking:

Villagers (Walk-On 1) [1-4]
Charles Adey-Grey
Keith Guest

Villagers (Walk-On 1) [2]
Thomas Knox
James Tye

Villagers (Walk-On 1) [2-3]
Tom Gandl
Victor Croxford
Bill Whitehead

Villagers (Walk-On 1) [4] Don Paul

Terileptils (Walk-On 1) [3-4]
David Sumner
Michael Leader

Scythe Man [2] Jeff Wayne

Crew:

Title Music by	Ron Grainer
and the BBC Radiophonic Workshop	
Realised by	Peter Howell
of the BBC Radiophonic Workshop	
Incidental Music	Paddy Kingsland
Special Sound	Dick Mills
Production Assistant	Julia Randall
Production Manager	Ros Parker
Assistant Floor Manager	Alison Symington
Floor Assistant	
Studio Lighting	Henry Barber
Technical Manager 2	Derek Martin
Studio Sound	Alan Machin
Grams Operator	Gordon Philipson
Video Effects	Dave Jervis
Vision Mixer	Carol Johnson
Videotape Editor	Rod Waldron
Crew	11
Senior Cameraman	Alec Wheal
Film Cameraman	Peter Chapman
Film Sound	Stan Nightingale
Film Editor	Ken Bilton
Costume Designer	Odile Dicks-Mireaux
Make-Up Artist	Carolyn Perry
Visual Effects Designer	Peter Wragg
Title Sequence	Sid Sutton
Property Buyer	Ruth Hyde
Show Working Supervisor	Frank Sadler[2]
	Cliff Richardson[1]
Designer	Ken Starkey
Production Secretaries	Jane Judge
	Fiona Duncan
Production Associate	Angela Smith
Writer	Eric Saward
Script Editor	Antony Root
Creator of Nyssa ©	Johnny Byrne
Producer	John Nathan-Turner
Director	Peter Moffatt

[1] Studio of 20th-21st May
[2] Studio of 3rd-5th June

Programme Numbers:

Part 1:	50/LDL/D197B/72/X
Part 2:	50/LDL/D198W/72/X
Part 3:	50/LDL/D199P/72/X
Part 4:	50/LDL/D200Y/72/X

Filming:

Ealing: 1st May 1981
Black Park: 5th-7th May 1981
Hurley: 8th May 1981

Recording:

Studio 1:	20th-21st May 1981, TC3
Studio 2:	3rd-5th June 1981, TC6

Transmission:

Part 1: 15th February 1982, 6.55pm BBC1 (24'11", 18.57.30-19.21.41)
Part 2: 16th February 1982, 7.05pm BBC1 (24'26", 19. . -19. .)
Part 3: 22nd February 1982, 6.55pm BBC1 (24'24", 18. . - 19. .)
Part 4: 23rd February 1982, 7.05pm BBC1 (23'32", 19.05. - 19. .)

Repeated:

Part 1:	15th August 1983, BBC1
Part 2:	16th August 1983, BBC1
Part 3:	17th August 1983, BBC1
Part 4:	18th August 1983, BBC1

Audience, Position:

Part 1:	9.3m, 54th
Part 2:	9.5m, 48th
Part 3:	10.1m, 41st
Part 4:	10.2m, 40th

Books

ADAMS, Douglas & BIDMEAD, Christopher: *The **Doctor Who** Writers' Guide* (1980)
ALLINGHAM, Margery: *Look to the Lady* (1931)
LEPTIL, Terry: *Angels in Machines* (1688)
CHAUCER, Geoffrey: *The Canterbury Tales* (c1387-1400)
HAINING, Peter : ***Doctor Who** - A Celebration* (1983)
HOBBES, Thomas: *Leviathan* (1651)
MARVELL, Andrew: *Miscellaneous Poems* (1681)
MILTON, John: *Paradise Lost* (1667)
POPE, Alexander: *The Rape of the Lock* (1712)
ROAD, Alan: ***Doctor Who** — The Making of a Television Programme* (1983)
Facts About an Football Club
Facts About a Pop Group
SAWARD, Eric: ***Doctor Who** — The Visitation* (1982)
TULLOCH, John & ALVARADO, Manuel: ***Doctor Who** – The Unfolding Text* (1983)
WELLS, HG: *The War of the Worlds* (1898)

Magazines

An Unearthly Child 1 (1984, Alan Dartington comments on survival of the pod, etc, and notes removal of Nyssa's line from the novel)
Black and White Guardian 4 (1985, Michael Robbins interview)
DWB 57 (1988, Eric Saward interview)
DWB 61 (1988, Paul Cornell notes that Mace's trade is deception; he is therefore difficult to convince)
DWB 128 (1994, Alec Roberts reviews)
Doctor Who Monthly 62 (1982, Story preview)
Doctor Who Monthly 65 (1982, Jeremy Bentham reviews story)
Doctor Who Monthly 69 (1982, Season survey)
Doctor Who Monthly 69 (1982, Eric Saward interview)
Doctor Who Magazine 105 (1985, comments on comedy in character of Mace)
Doctor Who Magazine 110 (1986, Richard Marson claims Terileptils are anti-aesthetic scientists)
Doctor Who Magazine 116 (1986, Richard Marson comments on structure)
Doctor Who Magazine 122 (1987, David Howe comments on continuity)
Doctor Who Magazine 177 (1991, Nostalgia)
Doctor Who Magazine Summer Special (1986, Gary Russell comments that story is not integrated to surroundings)
Frontios 2 (1989, Story is slow, Terileptils are pitiable)
IN•VISION 42 (1979, Electronic Effects)
IN•VISION 45 (1980, Writers' Guide)
Mandragora Helix (1984, Gareth Lonnen thinks it dull and comments on story structure, Jon Heckford questions authorship of portions and calls characters stereotypes)
MLG Newszine 8 (1984, Dave Owen claims android is a plot device so the Terileptils can be held back for later episodes)
MLG Megazine 22 (1987, Trevor Baxendale comments that destruction of Sonic Screwdriver led to replacement by less credible equivalents)
Muck and Devastation 2 (1987, Michael James describes it as Gothic)
New Whovical Express 4 (1988, David McCambridge criticises Tegan's 'broken clock' line as being unnaturalistic)
Second Dimension 3/7 (1990, Korvin Mobberley questions Terileptils' use of the house and Terilpetils' knowledge of Earth mythology concerning Death)
Shada 16 (1983, Michael Robbins interview)
Star Begotten 2 (187, Tim Munro comments that Mace is theatrical, but this is in character)
Telos 4 (1984, David Thomas compares story to THE TIME WARRIOR)
Time Screen 1 (1984, Paul Hickling thinks it lacking in tension, notes that the Squire's family are the most interesting characters)
Typhonus 2 (1985, Martin Day comments that it works best on first viewing)

Theatre

CONGREVE, William: *The Way of the World* (1700)
MACE, Richard: *The Way of the Worlds* (1669)
The Taming of the Rat (1671)
Love's Lizards Lost (1675)
Tortoise Andronicus (1678)
The Phoenix and the Turtle (1682)
MARLOWE, Christopher: *Dr Faustus* (c1594)
POPE, John Paul: *The Doomsday Trilogy* (1685-88)
SHAKESPEARE, William: *Titus Andronicus* (c1590)
The Taming of the Shrew (c1592)
Love's Labours Lost (c1595)
A Midsummer Night's Dream (c1595)
Henry IV Part 1 (c1597)
Henry V (c1599)
Twelth Night (c1601)
The Tempest (c1611)
A Month of Sundays
Time and Time Again

Cinema

The Looking Glass War
The Pink Panther
Zeppelin

Radio

The Assassin (BBC Radio 4, 1/6/74)
Circumstantial Evidence (BBC Radio 4, 3/4/74)
The Fall and Fall of David Moore (BBC Radio 4 20/9/72)
The Nemesis Machine (BBC Radio 4, 13/8/76)
Pegasus (BBC Radio 4, 21/5/75)
Small Monet (BBC Radio 4, 4/12/76)

Television

All Creatures Great and Small (BBC 1978-90, 88-90)
Blake's 7 (BBC 1978-81)
Doctor Who (BBC, 1963-89)
Hadleigh (YTV)
Joe 90 (1968)
Juliet Bravo (BBC)
The Marti Caine Show (BBC)
Major Barbara
1984 (BBC 1954)
On the Buses (LWT 1969-76)
The Power Game
Red Dwarf (BBC North/Grant Naylor 1988-...)
Thriller
Thunderbirds (1964-65)
UFO (Century 21, 1969-70)

Doctor Who

Black Orchid
Castrovalva
Four to Doomsday
Full Circle
The Hand of Fear
The Invasion of Time
Kinda
Mawdryn Undead
Pyramids of Mars
State of Decay
The Talons of Weng-Chiang
The Visitation

Music

London's Burning (Traditional)

Next Episode:

BLACK ORCHID

Double Trouble for Nyssa
A Tricky Wicket for the Doctor
and
Designing for the 1920s